

Music Educators Journal



APRIL - MAY 1959



new additions to the Schirmer catalog of outstanding Choral Music

Mixed Voices

A-ME-RI-CA (from "West Side Story")— L. Bernstein (10697)	.25
APRIL —Fetler (LG779)	.25
CHORAL SELECTIONS (from "West Side Story")— L. Bernstein (10703)	.50
CINDY —(Arr. Salli Terri) (LG736)	.25
THE CRICKET —Beetz (10575)	.25
THE CUCKOO CHORUS —Yeh (10543)	.35
GLORIA —Taylor (LG759)	.25
HE COULD ONLY SING A "C" —O'Hara (10623)	.25
INVOCATION —Pfautsch (LG699)	.20
THE LAST QUARTER MOON —Winslow (LG742)	.25
LET OUR GREAT SONG ARISE — Harry R. Wilson (10646)	.25
LIZETTE —(Arr. Wheeler) (LG689)	.20
LORD OF MERCY —Thomas Morley (10629)	.20
MOLLY, MY SISTER, AND I FELL OUT — Rowley (LG693)	.25
THE MONKEY'S WEDDING —(Arr. Pisk) (LG766)	.25
THE MOUNTAIN AND THE SQUIRREL — Jean Berger (10636)	.30
PRAISE (PSALM 117) —McHarris (10505)	.25
REGINA COELI (K.276) —W. A. Mozart (Four-part chorus of Mixed Voices and four solo voices with piano accompaniment)	.75
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Men's Voices

FOLLOW THE ROAD —Deacon (Deis) (10619)	.25
HOPAK —Mussorgsky (Davidson) (10639)	.30
AN IRISH IDYL —Sammond (10519)	.25

(MEN'S VOICES—Continued)

STREETS OF LAREDO —(Arr. Ralph Hunter) (LG777)	.25
VIVA TUTTI —(Ed. Ralph Hunter) (LG778)	.25

Women's Voices

A-ME-RI-CA (from "West Side Story")— L. Bernstein (10700)	.25
HERE IS THY FOOTSTOOL —Paul Creston (SSAA) (10637)	.25
SING ME A SONG —Vecchi (Harris) (SSAA) (LG741)	.25
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Choral Collections

1-2-3 SING (Folk Songs for Part Singing)—
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Drill; Shenandoah; The Riddle Song; High Barbary; Beaver
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Erie; De Camptown Races; John Riley; The Turtle Dove;
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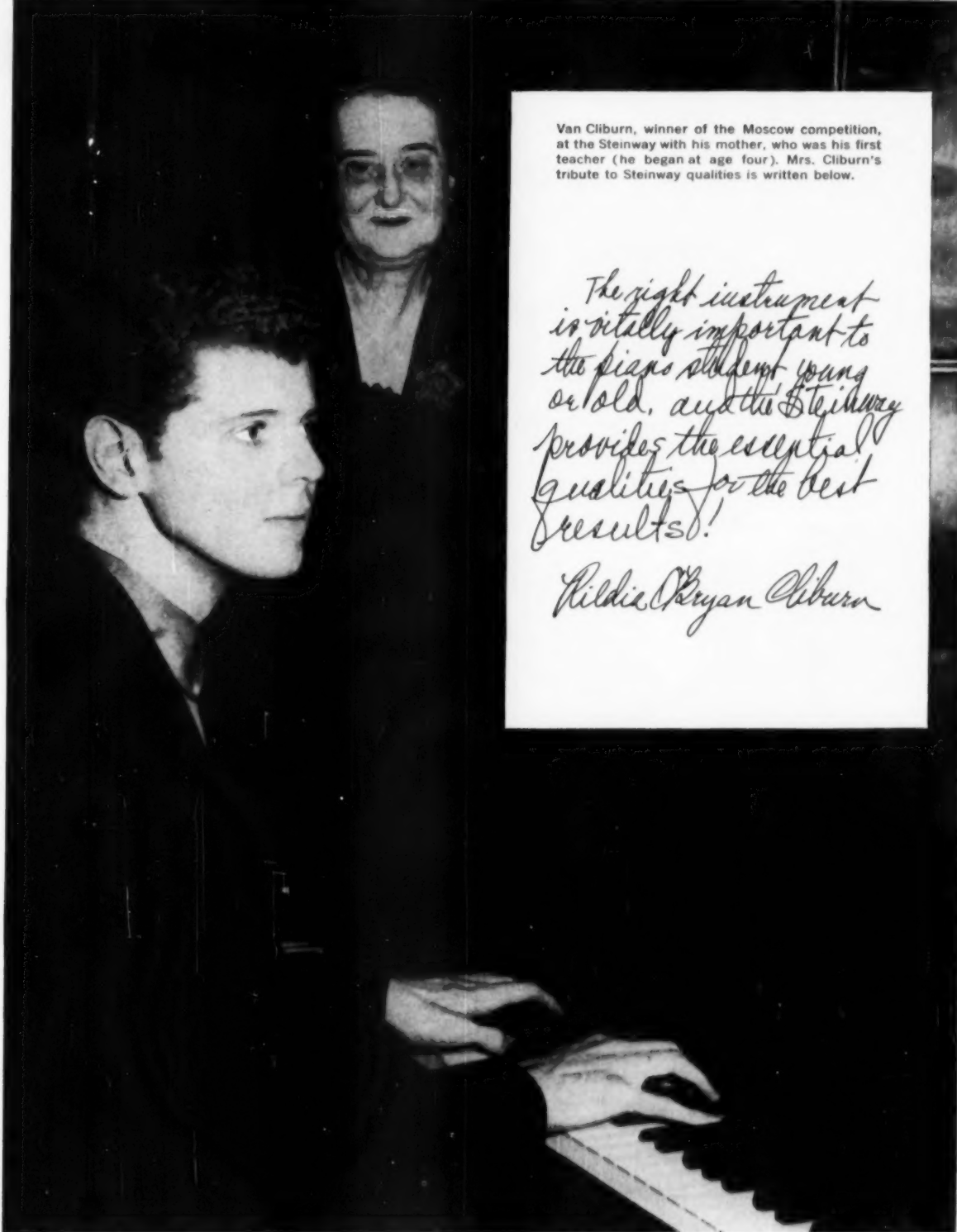
SAMPLE COPIES AVAILABLE to choral
directors on request for any of the new choral
releases listed on this page. Please request
your sample copies by giving the octavo
number.

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Cutaway view shows inside of new Conn "Tri-C" valve system.

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BULLETIN BOARD

MENC—1960, 1962. For your calendar here are the dates and convention cities for the next two biennial national conventions of the Music Educators National Conference:

March 18-22, 1960.....Atlantic City, N.J.
 March 16-21, 1962.....Chicago, Ill.

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the dates given above.

BIENNIAL INTERIM MEETING. MENC Board of Directors, NIMAC Executive Council and the presidents of the federated state music educators associations will convene for joint sessions and meetings of the individual groups, August 24-26, at National Music Camp, Interlochen, Michigan.

MUSICIANS WORKSHOPS to be held in conjunction with the 1959 National Convention of the American Symphony Orchestra League are planned for the second week of June. Sessions for youth orchestra members are scheduled for June 10 and 11 at Arizona State University at Tempe. The adult workshops will be held at the Westward Ho Hotel in Phoenix, ASOL convention center.

MUSIC IN EDUCATION will be the theme of the clinic presented by the American Music Conference at the Music Industry Trade Show, June 23rd, in New York City. Featured speakers at the session will be Robert Pace of Teachers College, Columbia University; Vaneet Lawler, executive secretary of MENC; and Ted Korten, music retailer from Longview, Washington.

THE TEACHER EDUCATION and Professional Standards Commission will hold its Fourth Annual National Conference on the campus of the University of Kansas, June 23-26. The content of curricula for the preparation of elementary and high school teachers will constitute the problem of study. Three pre-conference groups will hold meetings in connection with the Kansas Conference. They are the chairmen of State TEPS Commission, Student NEA Work Conference, and the National Association of State Directors of Teacher Education and Certification.

BAND CONDUCTORS. The National Band Conductors' Conference presented each summer at the University of Michigan has been scheduled this year for July 20-24. Featured will be the University of Michigan Woodwind Quintet, the University Summer Session Band, the Wind Instrument Staff and a Wind-Percussion Ensemble selected from members of the All-State Band at Interlochen National Music Camp. Details and a program may be obtained by writing the University of Michigan Bands, Harris Hall, University of Michigan, Ann Arbor.

PENNINGTON COMPOSERS CONFERENCE and Chamber Music Center is scheduled for its fourteenth season August 16-30. This event provides an opportunity for young composers to hear their music performed and to profit by the advice and criticism. Further information may be secured from the conference director, Alan Carter, chairman of the music department at Middlebury College, Middlebury, Vermont.

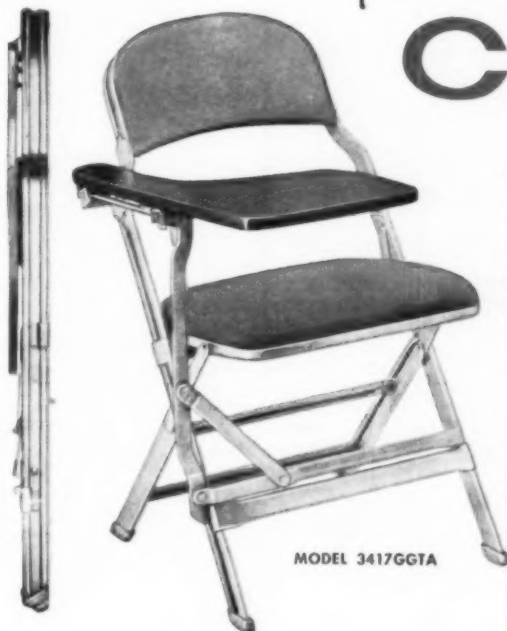


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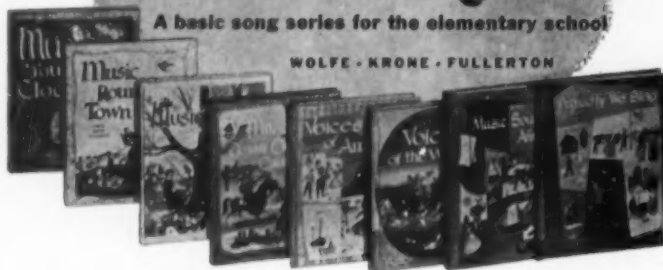
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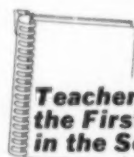


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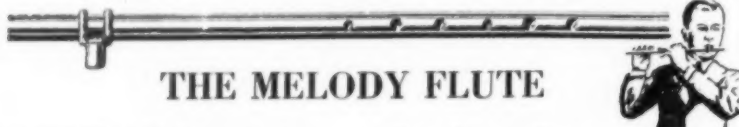
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NATIONAL OPERA ASSOCIATION founded in 1954 now has members in every state in the union according to a release sent out in conjunction with the NOA fourth annual convention. The association helps the exchange of information on all phases of opera production. Thus it hopes to spread operatic culture through more and better community opera companies in all parts of the country. Daniel Harris of the Oberlin Conservatory faculty is National Opera Association president.

CARILLONNEUR STAF NEES of St. Rombout's Cathedral, Mechelen, Belgium, will give thirty-seven concerts on most of the major carillons in the United States and Canada. The first concert in the tour was at St. Martin's Church in New York City on April 26 and the tour will conclude in Luray, Virginia, on July 12. Mr. Nees' appearances have been arranged by Wendell Westcott, carillonneur of Michigan State University. A copy of the complete itinerary is available from the office of the MENC, 1201 Sixteenth Street, N.W., Washington 6, D.C.

BACH ORGAN MUSIC will be featured on an eighteen-week series of radio broadcasts by University of Illinois Professor Russell H. Miles. The programs will be broadcast in the fall of 1959 on a coast to coast basis through the facilities of the National Association of Educational Broadcasters.

NORTHWEST OPERA GROUP. A new opera company to be known as the University of Washington Festival Opera Company will be sponsored by the School of Music and the Division of Adult Education of the University of Washington, Seattle. Dr. Stanley Chapple will conduct the operas and be in charge of the company. Present plans call for August productions of Mozart's "The Impresario" and Puccini's "Gianni Schicchi."

SYNAGOGUE MUSIC WORKSHOP has been added to those for Catholic and Protestant musicians during the summer session at Eastman School of Music of the University of Rochester. Scheduled from July 13 to July 17 the new Jewish section will be conducted by Eric Werner, of the Hebrew-Union College-Jewish Institute of Religion School of Sacred Music in New York City.

ORIENTAL ARTS and Cultures will be the seminar subject at the University of California's Residence Conference Center at Lake Arrowhead during the week of July 10. The two-week period beginning August 2 will be devoted to various creative arts. Participants may register for as little as two days of the period. Interested persons may secure more information from the University of California Extension, Los Angeles 24.

THE OLAF CHRISTIANSEN CHORAL SCHOOL opens June 29 for a ten-day period at Penn Hall, Chambersburg, Pennsylvania. Founded some twenty-three years ago by the late F. Melius Christiansen, the school, it is reported, has an alumni of nearly eight thousand choral directors, supervisors and teachers. Olaf Christiansen succeeded his illustrious father as conductor of the St. Olaf College Choir. Manager is Neil Kjos, 525 Busse Highway, Park Ridge, Illinois.

SCHOLA CANTORUM members who appeared in the Radio City Music Hall "Glory of Easter" pageant this year sang before as many people during their "four-a-day" stint as have heard the famed chorus live in all its performances from 1909 to 1959.

HARMONICA SUMMER SCHOOL is to be held again at Worcester College of Oxford University, August 22 to 30, 1959. Under the sponsorship of the Educational Department of M. Hohner, Ltd., the courses will deal with use of the harmonica in schools.

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AMERICAN OPERA WORKSHOP. An addition to the 1959 summer activities of the National Music Camp, Interlochen, Michigan, is the first season of the American Opera Workshop. Designed for singers, composers, librettists and those interested in drama production, the workshop is open to students of college age and above, and to teachers of music and drama. Plans call for the production of twenty American operas on forty-two nights of performance. Managing director is Barre Hill; artistic director, A. Clyde Roller. Persons contributing one dollar or more to the scholarship fund for talented young musicians will receive a "golden ticket," providing admission to all rehearsals and performances.

MUSICIANS CLUB OF AMERICA, which provides a retirement home in Miami for older musicians, observed its twentieth anniversary on February 10, 1959. Guest of honor at the celebration was famed 82-year-old composer-pianist Ernst von Dohnanyi. The national non-profit Musicians Club is headed by Dr. Bertha Foster, dean emeritus of the University of Miami School of Music.

THEODORE PRESSER MOVES its retail store from the seventy-five year old Chestnut Street address in Philadelphia to Bryn Mawr on June 1, 1959. The migration to the suburbs follows a move of the Presser executive offices made ten years ago. The new address is Presser Place and Lancaster Avenue, Bryn Mawr, Pennsylvania.

EDITORA MUSICAL MILLS, LTDA. in Sao Paulo, Brazil, is the eighth branch office of Mills Music, Inc. Designed to service South America, the new firm will be headed by Enrique Lebendiger. Other foreign offices of the corporation have been established in Toronto, London, Madrid and Brussels.

GAYLORD MUSIC LIBRARY, a gift of Mrs. Clifford A. Gaylord honoring her late husband, will be the next unit added to the music campus of Washington University in St. Louis. General Gaylord was, until his death in 1952, a member of the Washington University Corporation. The building will contain a large reading room, a seminar room and a series of small listening rooms.

PARSIFAL BELL TONES, called for by Wagner in his opera score, but never satisfactorily produced before, were introduced by Leopold Stokowski in a performance by the Houston Symphony in March. The sounds developed by Schummerich Carillons, Inc. at the request of Stokowski are the equivalent of those that would be produced by cast bells weighing approximately 600 tons.

CULTURAL ARTS CENTER. Those appointed to the Advisory Committee for the projected National Cultural Arts Center in Washington, D.C. include MENC President Karl D. Ernst, director of music for the San Francisco Unified School District. The thirty-four-member group is composed of outstanding figures from the fields of music, dance, drama, poetry, recreation, religion, television and the fine arts. Robert W. Dowling, chairman of the American National Theatre and Academy in New York, will serve as chairman of the committee.

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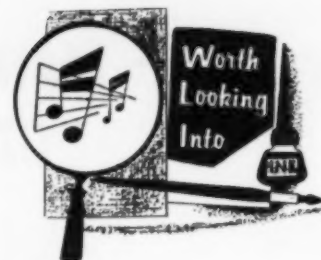
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FOR ORGANISTS. "Organ Music for the Church Year," recently released by the Augsburg Publishing House of Minneapolis, is the work of G. Winston Cassler of the St. Olaf College music faculty. The volume contains some original compositions and many improvisations on hymn tunes as developed by Cassler while serving as organist at St. John's Lutheran Church in Northfield, Minnesota.

INSTRUMENTS OF THE ORCHESTRA. Filmstrips with this title are new products of the Jam Handy Organization, 2811 East Grand Boulevard, Detroit 11, Michigan. Individual filmstrips are: String Instruments, Woodwind Instruments, Brass Instruments, Percussion Instruments, Melodious Percussion Instruments and The Orchestra. The complete set of six filmstrips and six accompanying 33 1/2 records are priced at \$51. An individual set is \$8.95.

MUSIC FOR THE CLASSROOM TEACHER by Edna Gibson Buttolph has been published by the Bank Street College of Education, an institution which serves as a center for graduate training for teachers in the nursery—elementary years. This thirty page booklet costs 75c and may be secured from The Bookstore, Bank Street College of Education, 69 Bank Street, New York 14, New York.

EDUCATIONAL BROCHURE. The Leblanc Corporation has recently produced a two-color folder which pictures and describes the contents of its educational catalog, including the educational aids of Daniel Bonade, clarinetist. The brochure lists texts and methods, charts, tests, records, clinical treatises and musical works and gives the prices.

MARKS MUSIC CATALOG contains listings from accordion to vocal music and from rhythm band to miniature scores for study purposes. Copies may be secured from Edward B. Marks Music Corporation, 136 West 52nd Street, New York 19, New York.

FOR BRASS PLAYERS. "How to Take Care of Your Brass Instruments" is the title of a free folder now available from H. & A. Selmer, Inc. of 1119 North Main Street, Elkhart, Indiana. Following the suggestions included may add years of life to an instrument and save costly repair bills.

CLARINET TRILL CHART, prepared by Lester Merkin is now available to band directors and instrumental teachers from Martin Freres dealers or from Martin Freres Woodwinds, 5 Union Square, New York 3, N. Y. Designed as a visual aid in the classroom or rehearsal hall it is punched for stringing so that it may be hung up for reference.

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The album, "The Complete Orchestra," has a fine sound. I highly recommend it for all phases of music appreciation as well as good "listening" for young bands and orchestras. It saves talking when you wish to describe tone, phrasing, dynamics, etc. *Ross Bergan, Dir. of Music, San Jose High School, San Jose, California.*

It has been a really exhilarating experience to use your excellent recording, "The Complete Orchestra," in my Music in the Humanities classes. Please send announcements of any other materials of this sort. *Donald C. Farley, Assist. Prof. of Music, Berea College, Berea, Kentucky.*

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An aerial, black and white photograph of the Northwestern University campus in Evanston, Illinois. The image shows a dense cluster of buildings, including a prominent church with a tall steeple, surrounded by trees and greenery. The perspective is from a high angle, looking down on the campus.

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VIOLIN COMPOSITION CONTEST. The Friends of Harvey Gaul, Inc., announce the thirteenth annual nation-wide composition contest under the auspices of that organization. The prize of \$300 will be awarded the best violin solo, accompanied or unaccompanied by piano, not to exceed ten minutes. Compositions must be submitted before November 1, 1959, to the Friends of Harvey Gaul Contest, 315 Shady Avenue, Pittsburgh.

HARP CONTEST. First prize in the First International Harp Festival and Contest to be held September 10-24 in Jerusalem, Israel, is to be the new \$3,500 "Princess Louise" grand concert harp, donated to the festival by Lyon & Healy. Other prizes range from \$250 to \$2,000. The first three winners will also have an opportunity to play with the Israel Philharmonic Orchestra. The festival—held in the city of David, the King who played the harp—will also feature harp recitals by some of the internationally renowned harpist members of the contest's jury.

MARION JORDALEN MEMORIAL in the form of a Music Student Aid Fund at Sacramento State College has been established "to help worthy students complete their music education." Marion Jordalen, a member of MENC since 1937, passed away on February 3. Friends of Miss Jordalen are invited to send individual or group contributions in any amount to Guy West, Sacramento State College, 6000 J. Street, Sacramento.

MRS. AMERICA CONTEST is being utilized by the Hammond Organ Company to promote interest in music in the home. The importance of music education for children will be emphasized through this much publicized event.

MAURICE WEED was announced the winner of the Ernest Ostwald Memorial Award for the best band composition of 1958 during the convention of the American Bandmasters Association in Miami, Florida during the first week in March. Weed, head of the music department at Northern Illinois University in DeKalb, was honored for his "Introduction and Scherzo for Band."

FLUTE SCHOLARSHIP. Artley, Inc. announces that applications are now being accepted for the 1959 Artley Scholarship in Flute. This expense-free scholarship is with Frederick Wilkins at the Chautauqua Summer School of Music, Chautauqua, New York, and is awarded in a competitive basis to advanced high school and college flutists. The award consists of round-trip transportation from any point in the continental United States to Chautauqua, New York, room and board and all Chautauqua School of Music fees. 1958 recipient was Miss Jane Tener of Ohio State University. Application forms and details may be obtained from dealers or by writing Artley, Inc., Box 741, Elkhart, Indiana. Deadline for application is May 31, 1959.



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PUBLICATION AWARD CONTEST for 1959 has been announced with the following subjects: Woodwind Duet or Trio, Trumpet or Trombone Duet, String Duet or Trio, Anthem, Piano Teaching Piece and Violin Teaching Piece. Further information may be secured from the Composers Press, 1211 Ditmas Ave., Brooklyn 18, New York.

ASCAP AWARDS to major symphony orchestras in America will be made by the Symphony and Concert Committee from a fund of \$5,000 recently voted by the Society. The president of the American Society of Composers, Authors and Publishers, Paul Cunningham, stated that it is hoped that these grants will further stimulate interest in our native composers in the symphony and concert field. Orchestras which have already received these awards are the Atlanta Symphony, the Baltimore Symphony, the Dallas Symphony, the Kansas City Philharmonic and the National Symphony.

THE LURIA SYMPHONIC COMPOSITION CONTEST conducted by the Indiana University Music School, was won by Alfred Reed, a young New York composer. Mr. Reed's prize of \$1,000 was donated by the late Herbert B. Luria, president of the Luria Engineering Company. His winning composition, "Rhapsody for Viola and Orchestra," will have its premiere performance May 6 by the Indiana University Philharmonic Orchestra under the direction of Tibor Kozma. David Dawson, faculty member of the university will appear as soloist. Those receiving honorable mention in the contest were Gene Gutsche, White Bear Lake, Minnesota, Ramiro Cortes, Princeton, New Jersey, and Ned Rorem, New York City.

TWENTY-SEVENTH FEIS—The annual Feis (Irish Cultural Festival), to be held at Hunter College in New York City June 21, 1959, will have 173 competitions including story telling, singing (both group and solo), dancing and all types of instrumental music including both the pedal and the Irish harp. Three prizes will be awarded in each competition. A complete syllabus of the Feis may be secured from the United Irish Counties Association of New York, Inc., 326 West 48th Street, New York 36, N. Y.

DANCE BAND SCHOLARSHIPS. Fifteen full scholarships to the Dance Band Program of Camp Pacific in Carlsbad, California are available to high school boys. Music directors with deserving candidates for these Art Dedrick scholarships should contact Al Polhamus, Camp Pacific, Carlsbad, California.



SAXOPHONE ARTIST. Saxophonist Sigurd Rascher conducted an informal reception after a recent concert in Town Hall. Included in Mr. Rascher's 1959 summer schedule is a two-week engagement at the Eastman School of Music, to give lectures on saxophone teaching methods, history and literature, and be guest soloist with the Eastman Chamber Orchestra under the direction of Frederick Fennell.

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EDUCATIONAL ADMINISTRATION IN A CHANGING COMMUNITY. Year-book. (Washington, D.C.: American Association of School Administrators), 1959. \$5.00.

This is an important book, not only for superintendents and principals, but it is excellent reading for all members of school systems and communities as well.

Probably it is safe to say that the principal theme of this publication is the role of the superintendent as community leader. We quote from the foreword in order to give in concise form the nature of the contents of the book:

"The book shows vision in the first chapter when the many issues, made more complex by an ever-expanding community, are identified. The vision is broadened when the next two chapters, in a scholarly fashion and with penetrating insights, portray the whole social matrix of the community and its relationship to education. In fact, the second and third chapters treat the sociology of community life and form the base on which the whole book rests. The remainder of the book portrays the superintendent of schools as a man who must have unusual understanding and comprehensive educational preparation if he is to wear the many coats suggested by his job as community educational leader."

—V.L.

ORGAN AND CHORAL ASPECTS AND PROSPECTS. Edited by Max Hinrichsen with a Foreword by John Dykes Bower. (New York: C. F. Peters Corporation), 1958. 181 pp. \$5.00.

This interesting book contains the texts of all talks presented at the 1957 International Congress of Organists held in London. Yet it is more than that, for the compiler, Max Hinrichsen, includes additional articles, lists, and notes "intended as a service to our readers." Among these are two chapters on Max Reger and a series of four excellent essays on Purcell.

Organists and choir directors will find in this book a treasury of valuable information. There are sections on the relation of the organist to contemporary life, the role of contemporary composition in the service of religious ceremony, teaching methods and materials, together with a number of papers on other topics of significance. The interest of the book is enhanced by twenty-seven plates of photos of well-known organists and choirmasters and an important series of seventeen portraits of Henry Purcell. Three indexes enable one to quickly place his finger on important and pertinent information in connection with church music.

MUSICAL SHORTHAND. By William Byrd. (Los Angeles: Wm. Byrd), 1958. 20 pp.

In the introduction to his manual Byrd says "Real musical shorthand . . . does not require special manuscript paper . . . can be written about as fast as most music is played or sung, and can also be sight read—even transposed—by a singer or instrumentalist at regular speed." This describes what inventor Byrd has attempted to do with the system explained in this small mimeographed pamphlet. At first glance it would appear that he has succeeded.

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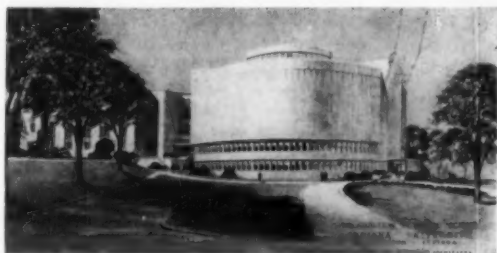
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Some of the artist-teachers and scholars on the distinguished faculty of 85 are:

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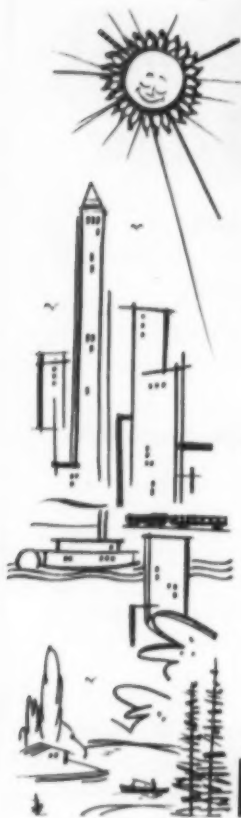
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In the matter of a few minutes time, the reviewer was able to grasp the fundamentals of the system and to sight read and identify the songs used as examples. This was enough to be convincing as to the feasibility of Mr. Byrd's invention. How long it would take to become skillful in writing the symbols is another matter.

The system is based on a few simple signs to represent the tones of the scale and the user must be able to identify sounds as steps or altered tones of the major scale to make the system work. No bars are used and it would apparently take some real familiarity with the symbols before one could feel at home rhythmically with this device. Whether music educators will feel it worth the practice to learn the system will depend in part on the nature of their jobs. Byrd indicates how useful it would be for professional musicians in the commercial field—singers, arrangers, etc.—and a great deal of material in the pamphlet is drawn from the list of "standards." Yet the shorthand works as well for Liszt as for Loesser and someday you may be able to notate "The Bee" as fast as Jack Benny can play it. Mr. Byrd's address in Los Angeles is 5623 Blackwelder Street. —C.L.G.

SING TROUBLE AWAY. By Lydia Fern Tallmadge and William H. Tallmadge. (New York: Teachers Library, Inc.), 1957. 50 pp. \$3.95.

Here is a different song book for use with grade school children. Lydia Tallmadge is consulting psychologist for the Tacoma, Washington Public Schools and her brother, William, a frequent MEJ contributor, is on the music faculty of the State University of New York College for Teachers at Buffalo. They have combined their interests and talents to develop a book that aims at guidance through music.

The following from the book's foreword states their case well:

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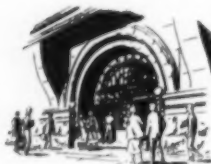
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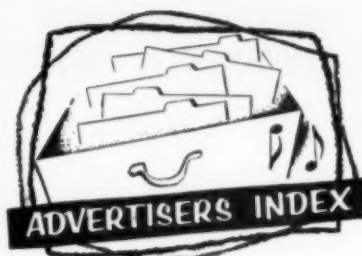
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The Advancement of Music Education

ARTICLE II — OBJECT

**Its object shall be the advancement
of music education.**

—The complete text of Article II
of the Constitution of the
Music Educators National Conference

THE CREDIT for the growth of music education in America must be given to those individual music teachers who are doing outstanding, thoroughly competent jobs and who are willing to share with others their thoughts and experiences for the improvement of the profession as a whole. The advancement of music education, then, may be viewed as a process of improving ourselves as musicians and teachers and also of developing responsibility to the profession of which we are members.

The function of the Music Educators National Conference in this process is to give substantial backing and organizational assistance in accomplishing our goals. The ideas which the Conference has espoused have come largely from members who make their problems and successes known to their colleagues through their professional organization by the simple process of taking part in the activities of the organization.

We do not think of ourselves as being "organizational men" in the sense that our loyalties to the Music Educators National Conference are more important than our concern for music teaching itself. If we support the Conference, it is because we believe that it facilitates the work in which we are engaged, that it can perform in larger scale those functions which we ourselves are performing in our local communities. It is a national forum, not where all worthwhile projects of the profession originate, but where the mature thinking of the best among us may be brought to the attention of all.

THE Music Educators National Conference should never be regarded as the sole medium for the advancement of music education in America, although numerically it is one of the greatest of its kind in the world.

Our field is a key one to all other agencies, since we work at the grass roots with youth in their earliest music experiences and have major responsibilities to the music teaching profession. One of the most important profes-

sional services the Music Educators National Conference has performed is that of interpreting the role of music education to such organizations as the American Red Cross, The Junior League, the Association for Childhood Education International, and various other organized groups of our society whose chief interests lie in areas other than music. During World War II, music educators worked closely with governmental agencies in determining and implementing ways of utilizing music effectively in the armed forces.

OF EVEN greater significance is the maturing of a cooperative attitude toward other important groups who are primarily concerned with the development of some other phase of music in our culture. For instance, cooperative agreements have been maintained since 1947 with the American Federation of Musicians. Strides in accreditation have been made through work with the National Association of Schools of Music, the Music Teachers National Association and the American Association of Colleges for Teacher Education. We welcome the opportunity to explore with the American Musicological Society the potential of relationships between the work of music historians or theorists and school music teachers. One of the most fruitful associations has been that with the National Music Council, under whose auspices the Ford Foundation awards grants to young composers who will write for high school performing groups. Members of the Conference are also taking active roles in the International Society for Music Education in the belief that music is a potent force in creating understanding and maintaining good will among peoples of the world.

THAT we must be effective teachers as well as creative musicians has caused considerable concern both to ourselves and to those who may be either one or the other. The wisdom of maintaining our identity as musicians in our own professional organization is no greater than the wisdom of our relationship as one of its thirty departments to the National Education Association, which fosters the improvement of the schools in which we work. It was through a resolution of the NEA Department

[This article, written by the chairman of the Editorial Board of the Music Educators Journal, is one of a series of statements in which music educators will discuss important aspects of the purpose, activities and achievements of the Music Educators National Conference. The next article in the series will appear in an early issue.]

of Superintendence* meeting in Dallas in 1927, that the teaching of instrumental music in the schools had its first official nationwide endorsement by school administrators.

The continuing favorable attitude of school officials toward the arts in the school curriculum is clearly stated in a resolution passed in the 1959 Atlantic City meeting of the American Association of School Administrators:

"... The future will demand of our citizens a moral fibre seldom required of any society. The complex and difficult problems which they will face require a strength of character and a set of values which give them the power and the courage to hold steadfastly to those ideals and spiritual concepts on which this nation was founded. We believe that the school should play an important part in building spiritual values. We also believe that the school should do this in cooperation with the home, the church and other community organizations which have as their goal a service to children and youth. Since public education in the United States was established to help all citizens achieve the highest aspiration of man, the schools dare not falter in their responsibility . . .

"The American Association of School Administrators commends the president, the Executive Committee, and the staff, for selecting the creative arts as the general theme for the 1959 convention. We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man.

*Now named American Association of School Administrators.

Review of this wide sphere of influence does not encourage a sense of complacency nor cause us to be the self-satisfied practitioners of a waning art. Rather, it places in proper perspective some of the activities in which we have engaged and delineates means by which the profession has grown.

Neither the Music Educators National Conference nor the *Journal*, its official mouthpiece, is intended to "sell" the Conference to the public. Both are agencies of information and interpretation rather than promotion, and their most salable commodity is service to the music education profession, and, through the profession itself, service to the citizens whose sons and daughter we teach and influence.

Advancement of the professional organization is made by broadening the vision and increasing the ambitions of the individual to excel in his profession through doing a better job. Good seems to spring from the Music Educators National Conference, not through direct action nor by deliberately ballyhooing the organization, but rather through the devoted participation of men and women who are pulling each segment of the profession to high achievements.

There is no official party line to which one must subscribe. There is instead an insistence upon professional competency, attitude and understanding which the individual teacher will apply to himself in his milieu, each in his own way.

WILEY L. HOUSEWRIGHT

Salute to Hawaii

ONE OF THE DRAMATIC experiences in the recent history of our country was occasioned by the admission of Hawaii to the Union as the fiftieth state. Previously Alaska had become number forty-nine. Both Hawaii and Alaska belonged to the "MENC union" prior to acquiring statehood. In 1951 Hawaii Music Educators Association joined the MENC family with full rights and membership privileges in the National Conference and the Western Division. With Alaska Music Educators Association, already in the Northwest Division, the number of MENC state units reached the magic total of fifty plus one—District of Columbia Music Educators Association.

Following Hawaii's admission as a state by only a few days, the meeting of the Western Division at Salt Lake City was automatically the scene of a celebration shared by all of the MENC western members with their colleagues from Hawaii.

It seems fitting for the *Journal*, on behalf of the MENC, to give this salute to fellow citizens of our newest state. Pleasant illumination is afforded by the accompanying picture. The leis were the gift of the president of Hawaii Music Educators Association, Edward Kanaya, who was present as a member of the MENC Western Board, which met in joint session with the Board of the Utah Music Educators Association.

Standing, left to right: Harmon Hatch, member, Utah Music Educators Association Board; Ormon Weight, UMEA vice-president, orchestra; LaVerne Odd, UMEA elementary representative; William Douglas Merrill, chairman, All-Conference Chorus; Mary Jensen, UMEA vice-president, elementary; Carroll A. Rinehart, president, Arizona MEA; Richard Madden, member, Music Industry Council Board of Directors; Gareth Larsen, chairman, All-Conference Band; Jessie Perry, editor, Utah Music Educator; Joseph A. Graves, UMEA vice-president, choral; O. Dale Blackburn, UMEA secretary; Arch J. Stokes, UMEA vice-president, band; Edrie Thomas, UMEA vice-president, junior high school; J. L. Terry, member, UMEA Board; Marjorie Dickinson, editor, Nevada Notes; Donald Lora, member, UMEA Board.

Seated, left to right: Vernon J. LeeMaster, vice-chairman, 1959 Salt Lake City Convention Committee; Max F. Dalby, UMEA president; Vanett Lawler, executive secretary, MENC; Roy E. Freeburg, president, MENC Western Division; Alex H. Zimmerman, Western first vice-president; Robert Holmes, Western second vice-president and president-elect; Edward Kanaya, president, Hawaii MEA; Darrell S. Winters, president, Nevada MEA.



Joint Meeting of the MENC Western Division Board of Directors and the Utah Music Educators Association Board of Directors, Salt Lake City, March 21, 1959

Quality Teaching Is Our Answer

KARL D. ERNST

President of the Music Educators National Conference

IN FACING the educational dilemma which has been raised by the race for control of outer space, a number of approaches have been followed by those interested in music education. The status quo has been defended, the values of the arts stressed, the entrance requirements of colleges questioned and the length of the school day examined.

I have selected an approach which has not received as much attention as some others but one which is extremely pertinent to the problem. It has an important advantage over the others because it is a very personal one, and we can do more than just raise our blood pressure in discussing it. Each one of us can actually do something about it. In fact, we are one hundred per cent responsible. I refer to *quality teaching*.

I was stimulated along these lines by a report of the Educational Policies Commission, *The Contemporary Challenge To American Education*,¹ in which there is great emphasis made for improvement of teaching. It lists some principles which are important to quality teaching. I have paraphrased the first three, which are particularly appropriate to our own field. To them I have added four others.

1. The quality teacher understands the purposes of American education and the way in which his teaching contributes to those purposes.

As music teachers we are in a very demanding field. It requires much time to retain our performance skills, to find worthwhile new music, and to attend professional and school concerts. Sometimes we tend toward narrow interests, and school administrators are often skeptical about us as a group. They have developed a stereotyped idea of music teachers.

I recall applying for a position some years ago. I had made careful preparation for the interview, but I was thrown completely off my guard when the first question from my prospective employer was "To what magazines do you subscribe?" Here was a superintendent who wanted to make certain that he employed a music teacher whose interests would include not only music, but the rest of the school and the larger community as well.

It is important that we try to understand the strengths and weaknesses of education today. Our points of view can be effectively presented only in the total educational framework. As pressures are put upon the schools for better work in all areas, we must see our subject in full perspective. We do music education a great disservice when we propose selfish, irresponsible and immature solutions of problems. We must not act like the politically motivated congressman who works in general for lower taxes, but who insists that all reductions of appropriations be made in some other congressman's district.

In summarizing this point, we must make certain that we have a good understanding of the purposes and prob-

lems of education, and that our own program is viewed in a proper relationship. When we make demands, they should be reasonable and well conceived.

2. The quality teacher has both a liberal education and a knowledge in depth of the field in which he teaches.

Part of this education comes through our training as undergraduates. But this is only the beginning. It does not matter whether the program leading to the degree is four, five or six years, the need for greater depth and breadth of training never ends. In two areas there must be continued growth:

(a) First, *there must be continued artistic growth*. Many of us fail at this point. No college or university degree can complete our education. As teachers, we often fail to reach out musically beyond the performance standards and capacities of the groups with which we daily work. It is so easy to get in a musical rut. Each one of us ought to further our personal skills of performance. Unless we do, it is unlikely that our students will be motivated to reach their full capacity of performance.

We ought to increase our understanding of music through reading and through listening. Frank D'Andrea asks in a recent *Washington Music Educator* article "Are we artist and teacher or technician? Have the qualities of art so made their impact upon us that we reflect a person and a teacher the better for it? . . . How long has it been since we have nourished our own artistic growth?"²

(b) Second, *there must be continued professional growth*. Active support and participation in such organizations as the Music Educators National Conference are important factors in assuring such growth. Attending conventions, clinics, and workshops, and serving with other teachers on district, state, and national committees tend to keep us alert professionally.

We must guard against being so active that we have no time for personal growth. In our desire to improve our standard of living, we are often lured by the temptation to take on too much private teaching, or professional playing which is not directly related to improving ourselves as music educators. I am always sorry to hear a young teacher excuse himself from a Saturday meeting because of the conflict of a late Friday night job or a string of Saturday morning pupils.

It is important for us to observe superior teachers or conductors at work. When we do, it is wise to keep a pencil handy. Jot down ideas. When we get home, look them over. Some of them won't look so good when we apply them to our own situation, but others will seem worth trying. Keep a file on new techniques and ideas. *We must organize ourselves toward better teaching*. Quality teaching doesn't just happen, we have to continually work at it.

3. The quality teacher keeps abreast of knowledge in his field and of developments in teaching materials and techniques which will help improve his performance.

This point is very closely related to the previous one. In a recent editorial in the *School Music News* of New York, Frederick F. Swift³ reminds us of the wasted time in many rehearsals, such as needless roll calling, warming up, hunting for missing parts and singing an endless stream of songs, as in a Rotary Club song fest, without noticeable objectives. We might add other questionable teaching practices of which all of us have been guilty: using recordings for music listening which combine fac-

¹The Educational Policies Commission: *The Contemporary Challenge to American Education*. Washington, D.C., 1958, p. 12.

²"In Search of Quality," *Washington Music Educator*, December, 1958.

³"Is the Answer Efficient Teaching?" *School Music News*, October, 1958.

tual information about composers over a haphazard background of excerpts of that same composer's music, aimless lecturing about the personal lives of composers, drill without purpose, rehearsing always from beginning to end of a given selection without regard to the more difficult sections, reading syllables verbally, spelling "cablage" on the staff and in general doing things which lead nowhere.

We often fail to tackle the heart of a problem. We may frequently tell the members of a choral group that they are flatting. This can go on month after month, with never a real effort to get at the cause of the flatting and to correct it.

We fail to study a score before class, knowing that it will be in rehearsal for many weeks, and preferring to decide upon a proper interpretation as we go along. Students are able to discern when we are unprepared, and they cannot perform effectively for the conductor who does not know what he wants. This is one reason for the poor reading habits of many groups. Why should they "put out" the first time when the music will be rehearsed endlessly? It is important to study beforehand the music we are to rehearse, and to edit parts carefully. When arrangements are used, it is well to look for the original source in order to make comparisons and perhaps needed changes more in keeping with the original. We need to find recordings when they are available, making every possible effort to use all of the rehearsal time to the best advantage. *It is not more time we need for music, but better use of the time we already have.*

I cannot emphasize enough the importance of careful selection of music. We need to plan for the year's work so that our students get a balance of the best music of many styles and various periods of music history. This is not something to do haphazardly over the counter of a music store on a single Saturday morning.

4. The quality teacher clarifies for himself continually the objectives of music education.

We must ask ourselves for each class: What am I trying to accomplish? Where am I trying to lead? What is the best road by which to get there?

In rehearsing a group it is often helpful to get far out in front in order to hear the entire ensemble. When we stand too close to the performers, we are unaware of the total effect. The same technique should be applied to our teaching. This can be done by a careful personal evaluation from time to time, or by inviting some qualified person to observe us and to make constructive criticism.

We need long range objectives which apply in general to all of our teaching, and short range ones for each class. It is so easy to become bogged down with the small details and to forget the larger issues. Increasingly, as the public, through boards of education, looks at the bulging curriculum, we are going to have to be explicit about our objectives, and we will have to bring theory and practice into sharper focus. It is not enough to quote the oft repeated clichés of how "music improves the mind, the spirit, the body," "helps us to understand people around the world," "helps us to understand history," and "provides experiences in discipline." *When was the last time you or I had these things in mind as we taught?*

We must look at these statements which have been repeated so often that they have become platitudinous. Do all parts of our program lead toward these objectives—or are we just kidding? Time is important today. We

cannot justify time in the crowded curriculum unless it is used well.

In considering objectives we should emphasize music as an art. Music should be taught primarily for the specific contribution it can make to a child's education. The new *Basic Concepts in Music Education*, publication of the National Society for the Study of Education in cooperation with the MENC, makes this very clear. And strangely, it is the brilliant writing by the scholars from the disciplines of psychology, philosophy, and sociology which points this up.

In the past several decades we have tended to stress the ways in which music can assist in developing concepts in the social studies, the language arts and in other related fields. During the early days of the stress on integration in the elementary curriculum, a skeptical colleague remarked that one of these days they would include "Carry Me Back To Old Virginny" in the transportation unit. The singing of "Twinkle, Twinkle Little Star" will not lead a child toward a better understanding and appreciation of outer space!

Our elementary song books have been pointed toward correlation and integration. I do not mean to imply that such relationships are not important, but we must not lose sight of the fact that first of all, music should be taught as one of the great arts of our culture. It would still be an important part of the curriculum, even though it had no possibilities for correlation. These relationships with other fields, when they are valid, are added dividends.

5. The quality teacher discovers the heart of music and emphasizes it in every class.

The literature of our profession is filled with references to this point. Charles Gary writes in an editorial in the *Tennessee Musician* (May 1958):

The thing we must be concerned about is that our music offerings are worthwhile. It is not hard to show that music is as valuable as any other subject in the curriculum in terms of personal happiness, usefulness in after school life and contribution to citizenship, when its true objectives are being met. But concentration on preparation for performance does not in itself insure the attainment of these objectives . . . Let it be said that if high school credit in music always meant that the student knew something about music there would be less opposition to accepting it for [college] entrance.

Stanley Chapple writes in a recent article in the *Music Educators Journal*:

Music has an entertainment value—let's face it. But we must be very sure that we do not confuse the issue and think of the entertainment quality as being the most important aspect of music, music education and music performance . . .

. . . During the rehearsal you can teach your orchestra, your chorus, or your band so much if you know your scores well—that the players are, in effect, learning music the whole time. To me it is the most important aspect of conducting—the rehearsal technique—knowing how to dissect the music and show it to the orchestra without very much verbal explanation . . . So often I hear my own conducting students say to an orchestra, "I wish you would play louder there." One day I hope some of these performers will ask "why."

Francis Mayer in the *Gopher Music Notes* of the Minnesota Music Educators Association writes:

The by-products of music education, cited frequently, are not sufficient to maintain music in the curriculum if an intrinsic value is not present . . . Those who seek to re-establish a hard core of disciplinary studies view with alarm what has been called the educational sideshow. Music teachers have, unfortunately, often been enticed or coerced into the lesser tents and have thereby substituted baser values for those inherent in the art, thus placing their art in the lesser category, subject to the same criticism.⁵

⁵"The Art of Teaching," *Music Educators Journal*, September-October, 1958.

⁶"Our Responsibility in Music Teacher Training," *Gopher Music Notes*, December, 1958.

Howard Hanson in the *Kansas Music Review* writes:

We must not divide music into appreciation vs. participation. Any sensitive musician who has taken part in the performance of a great oratorio under an inspired conductor has had not only an aesthetic but a spiritual experience which could not have been achieved by years of study of the history of the composer, of the form in which he wrote, or of the age in which he lived.⁶

How long has it been since a student of ours made us feel that we had inspired him in this way?

It is not enough to recite data about composers and music history. It is necessary to help our students feel the expressive and communicative power of the music. We have much to learn about the techniques of accomplishing this. We must do more than teach skills. We must make certain our pupils *experience* music as they rehearse. To those who are evaluating the curriculum today, we must prove that our students are engaged in work of greatest importance.

6. The quality teacher is flexible enough to adapt himself and his teaching to changing conditions.

It is so easy to resist change—to take a one hundred percent defensive approach. Change is basic to democratic living. Only the immature are defensive and afraid to admit error or to accept or to initiate change.

Conant's study proposes certain changes in the programming of the academically talented students. He urges boards of education to examine the programs of the upper twenty percent of the graduating classes to see whether they have taken the proper courses. We can go on the defensive and resist reports such as these or we can analyze carefully the suggestions which are made, trying to see more clearly the role of music.

WE MAY WORK toward a longer school day or a day with more periods. We may need to experiment with a split week for some music courses. This need not mean that we have accepted defeat in our struggle to have music recognized for equal credit along with other subjects. It is far better to have the top students in our classes two or three times a week than not to have them at all. The entire secondary curriculum needs to be studied in this regard. Some experts have proposed changes in the scheduling of typing classes. Others have suggested that two double periods for home economics and industrial arts would be far more profitable than five single periods per week. We should study carefully the reports from the Experimental Study on the Utilization of Staff which have been made by Lloyd Trump of the University of Illinois. There is much hope here for a new pattern of scheduling in the secondary school.

We should be willing to experiment with new types of general music programs at the secondary school level. If music is an important part of general education why should it end for the large majority of American boys and girls at about grade seven or eight? We need to develop flexibility in our music scheduling so that students can have both vocal and instrumental experiences and not be limited to one or the other. Vocal and instrumental teachers must work together toward common ends.

Russell Morgan wrote:

Ultimately the secondary school will realize the need for another or different faculty member in addition to those now catalogued as vocal and instrumental teachers. This new music teacher will be well equipped with a knowledge of musical liter-

ature, musical history, and theory, as well as being a person whose obvious delight in music is contagious. When such provision for the welfare of students is made, then we can say truthfully that we are adequately providing music education for all America's young people. It is not a question of doing less for those now in our music classes, but answering the need of the others who will become the great consuming public in a truly musical America.⁷

7. The quality teacher exhibits enthusiasm and sincerity, and a genuine love for music.

De Forrest Gay in the *California Music Education Association News* says it is up to each of us to "sizzle" a little more ourselves, to turn the heat full on. Someone else used the metaphor "teaching with pizzicato of the spirit." We need to be "resonant" teachers, to teach with "rosin on the bow." A well informed but arid person may succeed as a science teacher but not in the field of the arts, for they are of the *spirit* and their teaching must be imbued with the same spirit which created these arts. The music teacher needs a special kind of enthusiasm. It is not so much what we say in the classroom that counts, but it is our whole demeanor and attitude which demonstrates our enthusiasm and our sincerity.

It is quite possible for you to observe some of the results of quality teaching. Ask yourself:

Do my pupils seek opportunities to participate in music outside of school?

Do my pupils seek opportunities to listen to good music outside of school?

Do my pupils desire to practice at home, to seek advanced instruction, to obtain better quality instruments?

Have many of my pupils been inspired to become music teachers?

The answers to such questions as these are directly related to our enthusiasm and sincerity.

In interviewing candidates for music teaching positions, it is this intangible ingredient which does not necessarily appear in the candidate's transcript of grades or in the recital programs which he presents, but which nevertheless has such an important bearing upon his success as a teacher, which I try to discover. For no amount of training, scholarship, or even musicianship will compensate for it. The very nature of music is such that we should be the most inspired and effective teachers in the business.

If our music contributes vitally to the education of children and to the enrichment of the home and community, if our actions as music teachers speak at least as loudly as our words, if the results of our teaching make explanations of the value of music unnecessary, if we can take pride not only in the fact that our 32,000 members make us the largest subject matter department in the National Education Association but also in the quality teaching that is in evidence throughout our ranks—then we need have no fears about losing out in the emerging curriculum.

THE FAMILIAR PARABLE of Jesus in the Book of Luke sums up what I have tried to say. One man built a house without a foundation. The winds and the stream came and beat upon that house and it fell, and its ruin was great. Another man built a house, and digged deep, and laid the foundation upon a rock. When the flood arose, and the winds came and beat upon it, it would not shake, for it was founded upon a rock.

⁶Dedication address for the Music and Dramatic Arts Building of the University of Kansas, *Kansas Music Review*, February, 1958.

⁷*Music A Living Power in Education*. New York: Silver Burdett Company, 1953, p. 19.

Reflections from Atlantic City

Paragraphs about the Meeting of the American Association of School Administrators in Atlantic City, February 14-18, 1959

FOR THE FIRST TIME in the ninety-five years since the organization began, the American Association of School Administrators chose as the theme of their meeting "Creative Arts in Education."

In his introductory remarks, AASA President Trillingham said that the purpose in devoting the 1959 meeting to the Creative Arts in Education was not to provide a program of entertainment for the administrators. The purpose was to present to the school administrators an *experience in the creative arts*. It was hoped, Mr. Trillingham said, that this experience in turn would be reflected in schools throughout the country as they sought objectively for a well balanced program of education. Here are a few highlights from the convention which contribute to the nationwide scene.

✓ There were ten general sessions each of which was devoted to one or more of the creative arts.

✓ Forty-two group sessions on the arts as a part of education were chaired by superintendents of schools who led the discussions.

✓ The Eastman School of Music Philharmonia, under the direction of Howard Hanson, gave a thrilling concert with commentary by Dr. Hanson for fifteen thousand school administrators. During the three days following

the concert administrators were saying to each other, "That I liked and understood."

"Painting the Sound" was the general theme which Howard Hanson gave to his presentation. Certainly it was a striking example of music performed brilliantly, of appropriate commentary by the conductor about the music and its place in history, and of history and music as creative expression involving style, emotional expression, motion, form and color.

✓ The Philadelphia All-City Choir of two hundred students was especially well received at the third general session on Sunday morning, February 15. The program, under the excellent leadership of Eleanor Tipton, was particularly appropriate for the Sunday morning service. Administrators were quite aware of the fact that the students had been up at a very early hour on that Sunday morning in order to make the bus trip from Philadelphia to Atlantic City.

✓ Music educators from many parts of the country participated in and attended the group discussions devoted to music. There were five such meetings.

✓ No one could be less than deeply impressed to be at the entrance doors of these group discussions and watch administrators with their AASA badges going into the



Van Cliburn and a glimpse of the audience which packed the huge Municipal Auditorium in Atlantic City for the final program of the 1959 convention of the American Association of School Administrators

meetings for the purpose of having some of their questions answered about the music programs in the schools.

✓Among the administrators who were in charge of the music education meetings were many old friends of the Music Educators National Conference—administrators who have worked and are working during the current school year on MENC 1959, 1960, 1961 and 1962 conventions.

✓Benjamin Willis, superintendent of schools of Chicago, presided at a meeting on "Some Ways to Help Teachers to Be More Competent in Music." Mr. Willis was the chairman of the 1953 Eastern Division convention committee in Buffalo, when he was superintendent of schools in Buffalo. He is the chairman of the North Central Division convention committee in May of this year, and will serve again in 1962 when the national meeting of MENC will be held in Chicago.

✓Ellis Jarvis, superintendent of schools, Los Angeles, chaired the meeting on "A Program That Makes Music a Part of the Common Learnings in the Public Schools." Mr. Jarvis, a former music educator himself, will always be remembered for 1958, when he and his staff contributed so much to the significance of the Los Angeles meeting of MENC.

✓Also for the meeting on Common Learnings, AASA President-elect Forrest Conner, superintendent of schools in St. Paul, Minnesota, prepared a thoughtful paper which appears in this issue of the JOURNAL.

✓Ed Rushton, superintendent of schools in Roanoke, Virginia, was in charge of the meeting on "What Constitutes a Balanced Program in Music Education." Mr. Rushton was also doing double duty for music education this spring as general chairman of the Southern Division meeting held in Roanoke in April.

On the same program was an administrator who has been an MENC friend for many years—William Lamers, assistant superintendent of Milwaukee Public Schools. Mr. Lamers was the directing chairman of the MENC convention committee in Milwaukee in 1942.

✓To these administrators as well as to other administrators who participated in the group discussions, music educators expressed grateful appreciation for their contributions and for the strong stand taken by all of them on behalf of a well balanced and purposeful program in music education. "What we need to do is to get together at every possible opportunity with our administrators" was heard over and over again in Atlantic City when music educators came together.

✓The Associated Exhibitors of the AASA and NEA entered wholeheartedly into the spirit of the theme of the meeting on the creative arts. The president of the Associated Exhibitors, Richard C. Chapman, said, "We believe that the theme of your convention 'Creative Arts in Education' is most appropriate, and we have joined with you to bring something of its meaning into our exhibits."

✓In addition to carrying out the theme of the convention through the educational exhibits, the largest such exhibit in the world, the Associated Exhibitors unanimously voted to bestow the 1959 American Education



Eleanor Tipton directs the All-Philadelphia Senior High School Choir of 200 voices at the Sunday general session of the AASA meeting.



Panel Group: "Some Ways To Help Teachers To Be More Competent in Music." Seated—Gladys Tipton, professor, Department of Music, Teachers College, Columbia University, New York; Benjamin C. Willis, general superintendent of schools, Chicago; Louis G. Wersen, director of music education, Philadelphia Public Schools, member MENC Executive Committee. Standing left to right—George C. Timmons, Jr., superintendent, Washington County Joint School District No. 57, Portland, Ore.; William R. Fisher, professor, Department of Education, State Teachers College, Lowell, Mass.; Mary R. Tolbert, assistant professor, Ohio State University, MENC second vice-president; H. J. Kramer, superintendent of schools, Aberdeen, Wash.



Panel Group: "A Balanced Program of Music Education in Elementary and Secondary Schools." Seated left to right—William M. Lamers, assistant superintendent of schools, Milwaukee; William B. McBride, chairman, Music Education Department, Ohio State University, MENC first vice-president; T. Edward Rutter, superintendent Radnor Township Schools, Wayne, Pa.; C. Taylor Whittier, superintendent Montgomery County Schools, Rockville, Md. Standing—E. W. Rushton, superintendent of schools, Roanoke, Va.; Karl D. Ernst, director of music, San Francisco Unified School District, MENC president; James A. Hazlett, superintendent of schools, Kansas City, Mo.; Don Robinson, supervisor of music, Fulton County Schools, Atlanta, Ga.; Louis G. Wersen, director of music education, Philadelphia Public Schools; William C. Hartshorn, supervisor of music education, Los Angeles City Schools, member MENC Editorial Board.



AASA and Convention Bureau officials study floor plan of Convention Hall. Left to right—Wayne Stetson, manager, Atlantic City Convention Bureau; Finis Engleman, executive secretary, AASA; Fred Ehrhardt, assistant manager, Atlantic City Convention Bureau; Roger M. Warren, secretary, Associated Exhibitors; R. C. Chapman, president, Associated Exhibitors.



Elsie C. Mecaskie, vocal director of the Atlantic City Senior High School, standing between Mr. and Mrs. Joseph E. Maddy, who have just dropped in at an informal session of the Record Listening Hours, presented almost continuously during the convention for the enjoyment of the AASA convention-goers, three of whom are seated in the picture.



Panel Group: "What Can and Should School Administrators Do About UNESCO?" Seated left to right—Frank L. Fernbach, economist, Department of Research, AFL-CIO, Washington, D.C.; William S. Dix, librarian, Princeton University; William Henry Shaw, superintendent of education, Muscogee County School District, Columbus, Ga. Standing—Chester C. Travelstead, dean, College of Education, University of New Mexico, Albuquerque, member MENC Editorial Board; William S. Schmidt, superintendent, Prince Georges County Schools, Upper Marlboro, Md.; H. W. Schooling, superintendent of schools, Webster Groves, Mo.; Lester B. Ball, superintendent of schools, Milburn, N. J.

Award in the field of the arts. Joseph E. Maddy, past president of the MENC, was elected to receive the annual American Education Award from the Associated Exhibitors at the final session on Wednesday, February 18.

For five days in Atlantic City fifteen thousand to twenty thousand school administrators had attended general sessions and many group discussions on the arts. Yet fifteen thousand of them were on hand for the tenth and final general session on Wednesday evening, February 18. At that session the responsibility for sending the administrators away from Atlantic City with the spirit of the arts in their minds and hearts rested on one young man of twenty-three years—Van Cliburn.

Mr. Cliburn, introduced by MENC President Karl D. Ernst, explained to the large audience that despite a finger which was infected due to an unusual series of daily concerts the previous week and a concert at which he played three concertos the previous evening, in New York, under no circumstances would he forgo what to him was a significant opportunity and most important engagement—to play for the AASA. He played and as he played it was clear that he won the hearts of his audience which quite obviously wanted an encore.

Following his concert Van Cliburn received a special citation from AASA President Trillingham. Cliburn responded with the entire audience on their feet. This indeed was a most fitting climax to the 1959 meeting of the AASA.

Teachers, supervisors and administrators concerned with the creative arts in education will long remember the significance of the meeting in Atlantic City. All are grateful for the inspirational program, and are cognizant of the particular importance of one of the resolutions adopted pertaining to the creative arts.



Panel Group: "A Coordinated Program in Action—Music, Physical Education, Art, Practical Arts and Dance." Seated—Leroy B. Lenox, director of music, Livingston Public Schools, president, Department of Music, New Jersey Education Association; Pauline D. Smith, elementary art supervisor, Baltimore Public Schools. Standing left to right—Walter H. McCloskey, superintendent of schools, Uxbridge, Mass.; T. Edward Rutter, superintendent of schools, Radnor Township Schools, Wayne, Pa.; William R. Peck, superintendent of schools, Holyoke, Mass.; Jack Arends, associate professor of fine arts, Teachers College, Columbia University, New York; Charles R. Spain, superintendent of schools, Albuquerque, N. Mex.; Donald Nylen, assistant superintendent for curriculum development, Seattle Public Schools; Robert A. Choate, dean, School of Fine and Applied Arts, Boston University, past president of the MENC.



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Music in the General Curriculum

A Program That Makes Music a Part of the
Common Learnings in the Public Schools
As Seen by an Administrator

FORREST E. CONNER

IN this modern world where things change as swiftly from day to day and week to week as they formerly did from year to year or even from generation to generation, the problems faced by those who administer the curriculum are not simple, to say the least. This is as true of the music curriculum as of any other. In their efforts to keep the music curriculum abreast of the times, in the service of all youth, school administrators depend a great deal upon the advice and assistance of the music educators on their staffs, in the colleges and universities, and where available, in state education departments. They realize and appreciate that alert music teachers today show unusual concern and eagerness in their search for improved teaching methods, for better talents, for better understanding of the ranges and degrees of the abilities of their pupils, and for the development of better materials and equipment with which to work. Particularly important to administrators who seek to fit music into the educational diet of all children is the need to provide for many vital and enlivened situations in which children may learn about music.

I do not intend to enter into any philosophical discussion of music education, but I would like to call attention to our American determination to extend the opportunity for a good education to all of the children of all of the people, regardless of any limitations in family background, wealth, or talent. This resolution—this idea—must be taken into account in any current discussion of free public education in America.

Administrators know, that music is an old and honorable art. They know it also as a knowledge and as a skill. They know how deeply it is imbedded in the various cultures, how much it springs from the finest in human hopes and aspirations, and how much it has to offer in sheer joy, in inspiration, and in the rewards that come to those who can work creatively with it. Administrators know that some teachers make great contributions to the lives of their pupils through opening the world of music to them.

But there is more to it than that. For the administrator and the music educator, there are many unsolved problems. There are many choices that have to be made. Let's take a look at a few of them.

I. Every administrator of an education program is faced with a problem of personnel. This applies especially to the field of music. If music is to be made a part of

the common learnings program, obviously we must have competent teachers. Securing music majors to teach a full-time music program in the high school is a relatively simple matter. When we come to the elementary grades, however, we have other problems. Here again, if the elementary grades or a part of them are organized on a platoon basis—a type of organization which for good reason is becoming comparatively rare these days—the administrator can hire a public school music major to teach the music without adding to the members of his staff. If, however, a school is organized on a self-contained classroom basis, he faces real problems in getting a job done in the teaching of music. We must face the fact that the average elementary school teacher coming out of our teacher education institutions today does not have enough training in music to do the job that ought to be done in this area of the curriculum. This being the case, the administrator is faced with one of these possibilities:

1. He can accept second-rate music teaching.
2. He can institute a comprehensive program of in-service training to upgrade his elementary staff in the teaching of music and be prepared to spend some substantial money on such a program, or
3. He can provide special teachers in music who will take over a part or the full-time teaching of music in each classroom.

It must be recognized that this latter choice will add to the instruction cost, since the special teachers must be provided over and above the number of teachers needed to staff the self-contained classrooms. This practice is frowned upon by most music teachers.

None of the three plans outlined is ideal, but in the absence of adequate music education on the college level, one or more are necessary. No matter which one of these plans is adopted, there is need for a strong supervisory or consultative staff which can carry on and encourage in-service education, encourage teachers to earn advance degrees in music education, arrange for groups of professional employees to work together on their curriculum problems and the development of a program, and to organize teachers so that they will be able to learn from one another—to share and to plan together.

II. The second problem area has to do with objectives. Is the primary objective of the music program the discovery and development of genius, or is it to develop each child as far as his ability and interest allows? Shall we seek to provide pre-vocational education in music? Should a child with ability in music be required to achieve up to his ability equal to the requirements in math, language and social studies?

Here the administrator will find the answer in the same text in which he finds the answer to the identical question

Forrest E. Conner, superintendent of schools, St. Paul, Minnesota, is president-elect of the American Association of School Administrators. This article is taken from a prepared paper presented at a discussion session at the 1959 convention of the AASA at Atlantic City. "The Program That Makes Music a Part of the Common Learnings in Public Schools," was the topic of the session, which was planned in cooperation with the Music Educators National Conference.

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Robert Browning on music and a richer life

Who hears music, feels his solitude peopled at once.

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MEN OF MUSIC DEFINE THE SELMER SOUND

CHARLES MUNCH

MUSIC DIRECTOR, BOSTON SYMPHONY ORCHESTRA



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E \flat Clarinet

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ROSARIO MAZZEO
Bass Clarinet

Charles Munch



with regard to any of the other subjects in the curriculum. Our primary objective is not the development of a good band, orchestra, glee club, or the production of an outstanding operetta. These things are only incidental. The prime objective is the development within children, of their love and appreciation of music, and the teaching of the techniques whereby they can participate in its production and its consumption. The public schools are concerned with the pre-vocational aspects of education in music only to the extent that all general education may be considered pre-vocational.

III. *A third cluster of problems concerns the actual content of a music curriculum.* There are many technical questions in this area. The answers given by music experts are sometimes widely divergent, and much research is desirable, so that we may base more of our practice on knowledge rather than on opinion, even experienced opinion. Illustrative of dozens of questions are the following: What balance should there be among hearing, interpreting, singing and instrumental work? How should children be grouped for music instruction? What can we do with the child who can't seem to "hear" his own voice in relation to others? What is an acceptable definition of "discipline" during a music lesson? When should children learn to "read" music, and for what purposes?

IV. *The fourth area concerns the problem of integration into the total learning of children.* Here the administrator, with the best advice that he can get, must make the decision whether there will be provided a regular period for the teaching of music, or whether its teaching shall be integrated with that of other subjects. The obvious answer so far as most administrators are concerned is that we should have both. Music should be integrated with the other subjects of the curriculum as a means of enriching both the music and the academic subjects. There are, however, specific skills to be taught in connection with music which require a definite allocation of time. Here again the administrator and his staff are faced with the decision of providing a long period two or three times a week, or a shorter period every day. Current research, I believe, indicates that the better results are achieved by the latter allocation.

V. *A fifth illustrative cluster of problems has to do with the organization of instruction in music.* How much music education belongs in the classroom and how much in the extra curriculum? Is it realistic to expect as many teachers to be adept at teaching music as there are at teaching arithmetic or geography? If a special teacher is employed, should the regular teacher remain on duty with the class, be assigned to other duties or given free time? If a special teacher is employed, should the children go to a special well-equipped music room for their music class, or should the instruction be given in the home-room? What provision should be made for the occasional otherwise good teacher who can't teach music? How much should a good music program cost?

VI. *A sixth problem area is that of evaluation.* There is, of course, a very great need to know about the effectiveness of the various things we do in terms of the objectives mentioned under the second group of problems. How can we measure how much we affect the attitudes

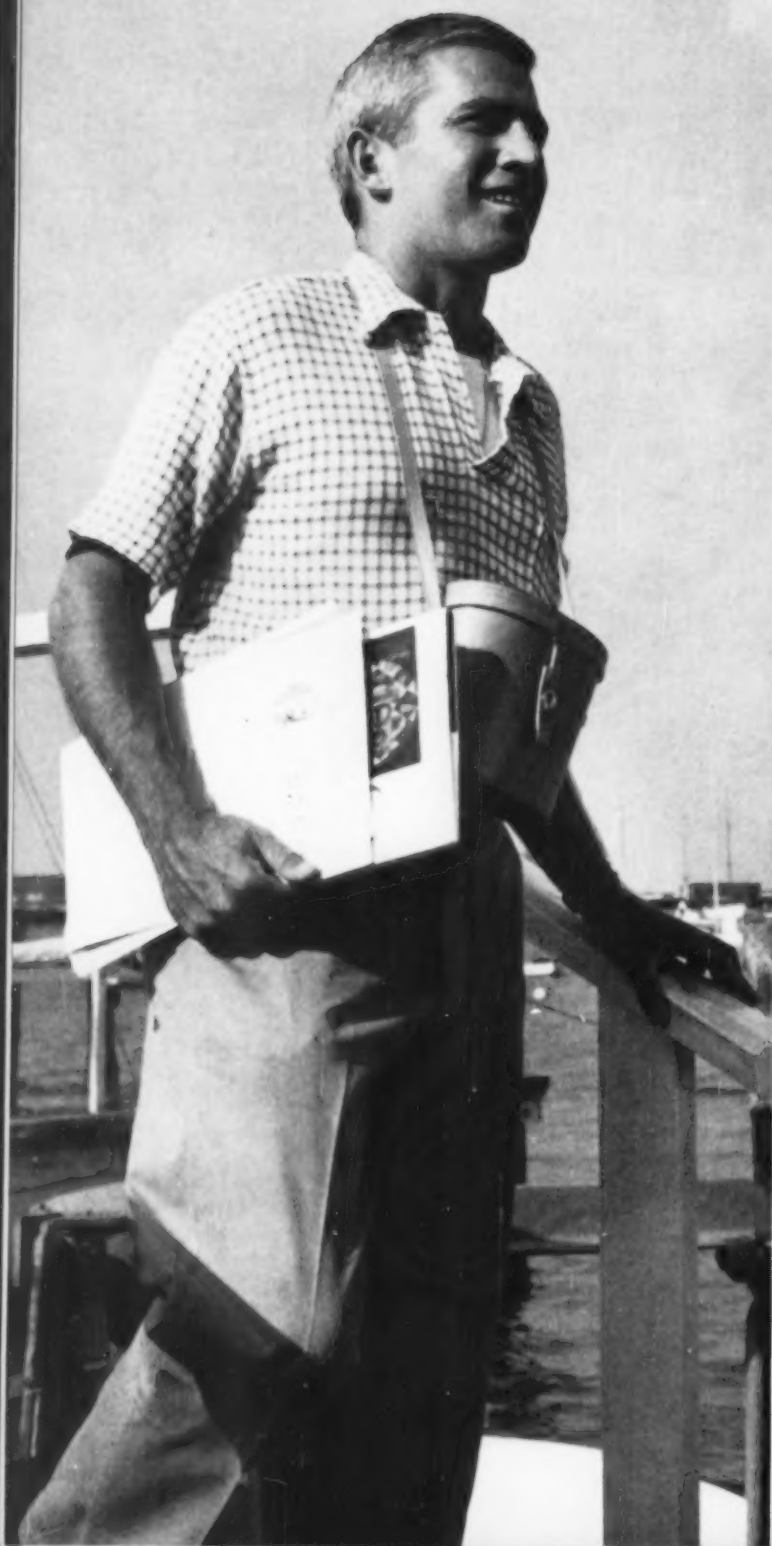
of children toward good music? How can we determine whether some children come to dislike music because they feel uncomfortable with it in the formal school situation? How do you determine whether a chorus does its best work when it sings for the sheer joy of singing or when it tries hard because of the rigid discipline of a competent chorus master. What percentage of pupils persist in their contacts with music throughout life as a result of experiences in school? With whom do we have the most success—relative to ability—the highly talented, the average or the below average? If we are to evaluate the effectiveness of the music program, we must have measures for these things.

THERE are other areas besides the six outlined here in which there are clusters of problems regarding music education, and there are numerous other problems in each of the six areas in addition to those I mentioned. They are problems that are faced by all who work with music in a school system. A cooperative approach must be made to them. Many of the problems will have to be handled on the basis of good judgment until research provides us with more of the answers. This is not a case where we can hire an expert or call in a few analysts who will give us all the answers. The answers are not that readily available and if they were, that still wouldn't be the way to obtain them. An effective administrator today must inspire and lead his teachers and staff into cooperative studying, planning, suggesting and evaluating the activities of the school. The effective administrator on the supervisory and local school level is inspired himself to the point where he participates as a member of the group, accepting cooperative leadership as it is worked out with teachers, parents and pupils.

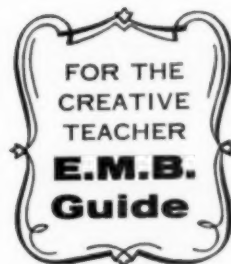
I HAVE mentioned the early American resolution that all children should be able to benefit from the fine things that are offered in our free public schools.

If we are to have music education for all pupils it must be a widely diversified program that will take into account the wide ranges in musical ability and interest that are to be found among the pupils in any school. It must adjust to the wide differences in musical experiences to which the various pupils are being exposed in their homes and communities. It must be related to the other interests of children. It must not represent an additional cost to those who cannot afford to pay. The child with limited ability is entitled as a human being and a citizen to the same amount of time and attention, to the same investment in space and equipment and personnel as is a more talented companion. There should be no standards of achievement that prevent children from participating in the basic music program of a school.

There is one virtue of a music program of which every administrator is conscious. This is the public relations value of a strong "well dressed and drilled" performing musical organization. Every administrator is familiar with the citizen who sees the snappy band march down the street or perform between halves of a football game; who views a well prepared, light-hearted operetta, or a well drilled chorus in its spring recital, and who decides immediately that any school system which has fine musical organizations like that must be a good school system. This is a virtue of a strong music program which should be capitalized upon, but it is also a place where a keen sense of values is necessary. The music program,



Summers, he takes his leisure with a grain of salt . . . and his programs always reflect the zest he experiences as a weekend commodore. To match these moods of the sea, he — like many creative teachers — picks-and-chooses his program selections from the thousands listed in the **EMB GUIDE**. The range is varied, the choice, almost endless — and the effect, uniquely his own. A copy of the 1958-59 **EMB GUIDE** at your side can be most helpful. Write Educational Music Bureau, Inc., 30 East Adams Street, Chicago 3.



or the youngsters who participate in it, should never be exploited to educational detriment for public relations value. When in doubt, it is well to rule on the side of caution. The music program exists for the direct benefit of the children in the school and nothing should be done to violate that objective.

AT THE BEGINNING of this presentation I mentioned that we live in a time of rapid change. In concluding, let me return to that thinking for just a moment. A new instructional tool at our disposal is educational television and, right now, it looms large as an instructional device. Many schools are experimenting with it. The question most often asked these days is, "Can you do direct teaching by television?" Schools which have carried on valid and well-prepared experiments in this area have answered with a cautious "yes."

In the area of music education, I represent a school system which has been experimenting with direct teaching of elementary classroom music by television. Presently, a real top notch teacher of elementary school music enters every second grade classroom in the City of St. Paul three times a week to teach a 25-minute music lesson to the youngsters of that grade. On the two intervening days the regular classroom teacher carries out a maintenance program outlined in a very detailed manual.

I have observed these programs both at the production and the receiving end. I have seen and heard youngsters respond to a TV music lesson as if the teacher were actually present in the classroom. This, of course, is a very limited sampling on which to predict the worth of educational television in the teaching of music. It is enough, however, to urge the study of its potential very seriously and very soon upon all who have the responsibility for administering the music program. If direct teaching of music via television is successful, it can solve many of our problems of personnel, budget and curriculum content.

I am sure that in this discussion of the music program as an administrator sees it, I have raised more questions than I have answered. Perhaps it is indicative of the fact that, in this area of the curriculum, we still have more questions than we have answers. Whatever the import may be, I close with a statement that I am certain that I speak for the vast majority of administrators. I give to the music educators of the country the assurance that we regard music as a part of our American heritage which must be preserved through the schools; a skill, an art and an aesthetic experience, the possession of which is the right of every child of every parent. To achieve the quality and quantity of teaching necessary to attain this objective, we pledge you our wholehearted support and cooperation.

MENC DIVISION OFFICERS

1959 - 1961

THE FOLLOWING LISTING reflects the results of the elections at the five MENC Division Conventions which had been held prior to closing this issue of the official magazine. Elections at the North Central convention—the sixth and last of the 1959 series—will be reported in the next issue of the JOURNAL.

The lists of principal officers given here include, in each instance, the names of the president and second vice-president elected at the 1959 meeting and the retiring president, who automatically by provision of the Constitution, becomes first vice-president for the ensuing biennium.

The more complete coverage, including NIMAC Division chairmen for the coming biennium, will be printed in the general report in the next issue.

EASTERN DIVISION

Buffalo, New York, January 23-27

President—Maurice C. Whitney, director of music, Glens Falls Public Schools, Senior High School Building, Glens Falls, New York.

First Vice-President—William O. Roberts, director of music education, Wilkes-Barre City Schools, 81 North Washington Street, Wilkes-Barre, Pennsylvania.

Second Vice-President—K. Elizabeth Ingalls, chairman Department of Music, State Teachers College, Jersey City, N. J.

SOUTHWEST DIVISION

Wichita, Kansas, February 22-25

President—John T. Roberts, director of music education, Denver Public Schools, 414 14th Street, Denver, Colorado.

First Vice-President—Aleen Watrous, coordinator, Elementary Vocal Music, 428 South Broadway, Wichita 2, Kansas.

Second Vice-President—Ida Creekmore, Tulsa Public Schools, 4001 East 11th Place, Tulsa, Oklahoma

NORTHWEST DIVISION

Seattle, Washington, March 4-7

President—Frank L. D'Andrea, chairman, Music Department, Western Washington College of Education, Bellingham, Washington.

First Vice-President—A. Verne Wilson, supervisor of music, Portland Public Schools, 631 N. E. Clackamas, Portland 8, Oregon.

Second Vice-President—Forest L. Brigham, choral director, John R. Rogers High School, 2932 W. Broad Street, Spokane 15, Washington.

WESTERN DIVISION

Salt Lake City, Utah, March 22-25

President—Robert Holmes, chairman, Department of Music, Hollywood High School, 1521 North Highland Avenue, Hollywood, California.

First Vice-President—Roy E. Freeburg, professor of music, San Francisco State College, 1600 Holloway, San Francisco, California.

Second Vice-President—Marjorie Dickinson, Rancho High School, Box 551, Las Vegas, Nevada.

SOUTHERN DIVISION

Roanoke, Virginia, April 3-7

President—David L. Wilmot, consultant in music education, Florida State Department of Education, Tallahassee, Florida.

First Vice-President—Earl E. Beach, head, Music Education Department, East Carolina College, Greenville, North Carolina.

Second Vice-President—Arnold E. Hoffmann, state supervisor of music, 359 Education Building, Raleigh, North Carolina.



Resp

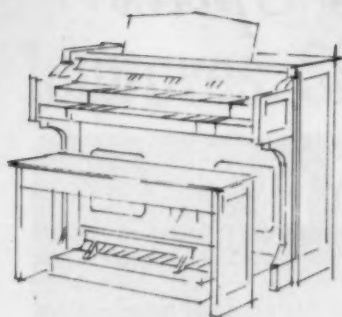
FROM THE INSTRUMENT

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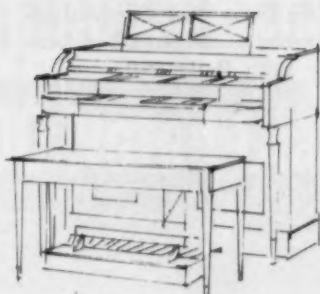
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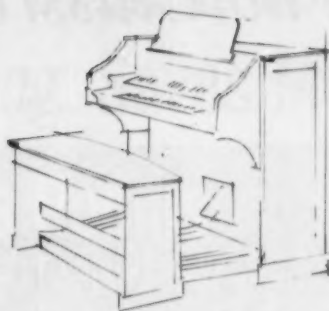
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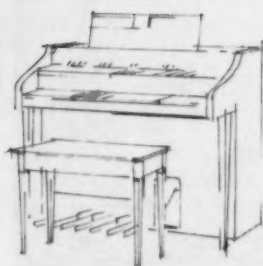
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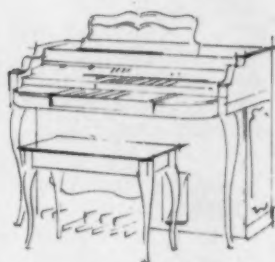
Baldwin Model 45H



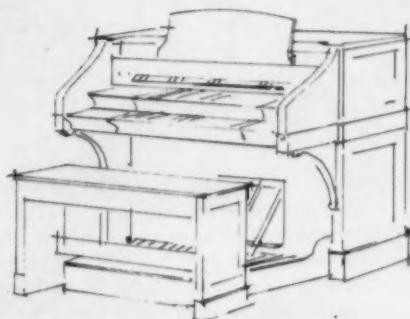
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The Classroom Teachers Speak

A Digest of Ideas and Suggestions
Collected From Classroom Teachers
by Lilla Belle Pitts

WE, IN THE FIELD OF MUSIC, have had quite a bit to say in both the spoken and written word about what we would like from the classroom teacher. Turn about is not only fair play, but it is equally important for us to know what the specialists in childhood education want from music educators.

Following is a digest of opinions and suggestions gathered quite informally from heterogenous groups of classroom teachers representing every section of the country. What these expert teachers have to say is but another evidence of the vital and wholesome conditions existing in both general and special education.—L.B.P.

+

Make the situations in which music is involved happy ones. In so-doing the classroom teacher and the music specialist would work together. Too many of us—regular teachers, so-called—have grown up with a mind set against music because of mistakes made by some music teacher in our past. One, usually, who cared so much about teaching the skills of music, and drilling for perfection of performance, that she forgot all about the most important thing of all—bringing *enjoyment* to each individual child.

Present to classroom teachers new and improved teaching materials as well as better ways of presenting songs, rhythms, recordings and the like. Demonstration by the music teacher of a variety of approaches in all phases of the music program is important, particularly for beginning teachers.

Philosophies of education change; emphases change. The music specialist can help classroom teachers to keep abreast of significant changes.

Supplement demonstration teaching with enrichments from related fields, such as literature, art and social studies. The music teacher could go further by making appropriate story books, pictures, books about music for children and magazine articles available to teachers.

Establish helpful interchanges between classrooms. The good things observed in one room could be passed along by the music teacher to others. Ideas that come directly from the everyday happenings of life as it is lived, are enthusiastically received in ordinary classrooms.

Be resourceful and adaptable to situations that arise. To be able not only to meet the general needs of a given group of children, but also to be able and willing to put aside a pre-plan when she comes face to face with an immediate interest the children may have. For instance, if a cecropia moth has emerged from its chrysalis in the classroom prior to the music teacher's visit, she may change from her preconceived plan and introduce songs or rhythms, perhaps about butterflies, thus intensifying the mood already created.

Encourage and help classroom teachers to enlarge the scope of their musical interests and competencies. It would be ideal if all who teach children could do all things equally well, but this is far from being the real state of affairs. In fact many of us feel more insecurity in music than in the other expressive arts. We tend to feel inferior because we don't play the piano, sing like a professional or read and write music fluently. Couldn't one or all of these performances be improved by using approaches and procedures that are suited to the attitudes and motives of mature learners? Here is a fertile field for the music specialist whose musical skill is matched by human understanding.

Provide opportunities, for all, rather than a few talented children to enjoy and participate in music in all of its richness and variety. It would be well for the music teacher to work with the classroom teacher in search of a better understanding of the needs of all children—be they plain garden variety or the so-called gifted. Together, they might find the kind of musical experiences that contribute directly to child growth at all levels.

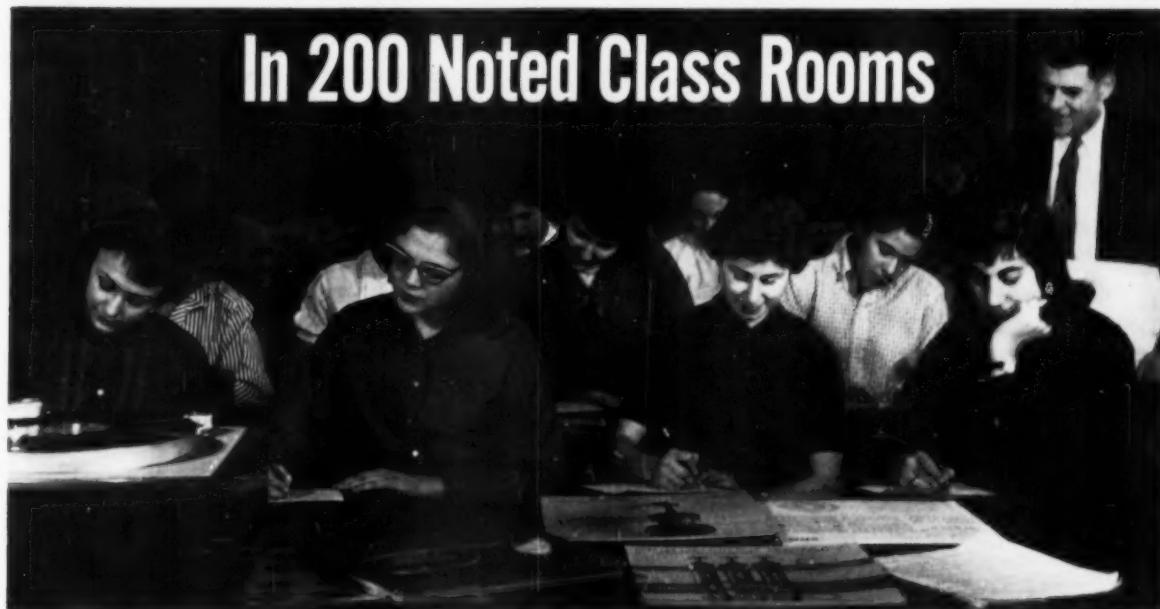
If the music specialist is to teach *children*, not just music, she needs to develop an interest in and an understanding of the processes of the total growth of a child—physical and emotional, mental and spiritual.

Be on the alert for enriching correlations of music with the varied centers of interest going on in many classrooms. Where schedule time permits, have conferences with classroom teachers so that, together, they can help make music an integral part of the total classroom program. Without question, music can be used to bring out the emotional aspects of a unit of work. And it is a great help to the classroom teacher to have the music teacher's cooperation. Especially valued are related songs and rhythmic activities, appropriate dramatizations and recordings and associated readings suitable for children at given levels of maturity. In addition to these, the music teacher can also assist in pointing out resources in the community.

Be adaptable and sympathetic in dealing with individual teachers. Many teachers are open to suggestion, even to change, when they see these things as means of enriching and improving the conditions of teaching and learning. But there are always some who object to any deviation from their regular routines. Teachers of this type usually prefer to follow a definite outline, arbitrarily set up by the music specialist. The latter call for patience, sympathy and tact in handling. The music specialist who is responsible for the over-all program of music is faced with the problem of bringing these two extremes together. The common meeting ground for all concerned is, of

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course, the best interests of *children*. With this controlling purpose to go on, self-centered and special interests eventually make way for wholesome, willing cooperation.

Seek and find strength. In the broad and varied experiences offered by today's music curriculum, every teacher as well as every child can find some musical activity that he does well. It may be in improvising rhythms or dramatizing a song; it could be imaginative listening or resourcefulness in devising ways to use simple, informal instruments; or it could be the presentation of a song or a singing game. Music is for life in all of its variety and richness. It is not limited, therefore, to a few sterile techniques, nor to a narrow and monotonous range of activities and approaches. On the contrary the realm of music is as broad as it is varied. There is room for all, and avenues of approach stretch out in all directions.

It is expected that the music specialist will make the many lines of musical exploration and discovery clear to classroom teachers. Furthermore, it is hoped the music teacher will serve as an ever-present guide in assisting classroom teachers to find in themselves undreamed of powers of musical expression. Whenever strengths are found and exploited, the ground is prepared for developing increased power as well as broader interests in music.

Finally, the classroom teacher looks to the music specialist for inspiration and enthusiasm, for encouragement and self-confidence which they, in turn, may pass on to children. And happy is the child who comes under the influence of a classroom teacher who knows that young hearts and minds are led to do undreamed of things when encouraged to try themselves out fully and freely in colorful and imaginative musical undertakings.

New Jersey Looks Toward the 1960 National

DURING the recent convention of the American Association of School Administrators in Atlantic City, the Board of Directors of the Department of Music of the New Jersey Education Association met to discuss matters pertaining to the next major national educational event in their state—the Music Educators National Conference biennial meeting, March 18-22, 1960. In attendance were the MENC president and executive secretary. Joining the group were leaders sharing responsibilities of the Atlantic City committee which will serve as host to the convention. The "New Jersey Night" presentation was an important topic at this meeting, which convened February 15, at the Hotel Traymore.

Seated left to right: Karl D. Ernst, San Francisco, California, president MENC; Vanett Lawler, Washington, D. C., executive secretary MENC; Leroy B. Lenox, Livingston, president Department of Music NJEA; Edward T. Glaspey, Haddon Heights, president New Jersey Secondary School Principals Association; Alfred Saseen, superintendent of schools, Atlantic City, general chairman

MENC

Atlantic City, New Jersey

March 18-22, 1960

"Atlantic City is a must for me in 1960." Similar statements are heard in all quarters. Across the country, music educators are making plans to join their colleagues for the thirty-sixth (seventeenth biennial) meeting of the Music Educators National Conference.

MENC 1960 Convention Committee; K. Elizabeth Ingalls, Jersey City, N. J., second vice-president Eastern Division MENC; Violet Johnson, Elizabeth, N. J., chorus chairman, Eastern Division NIMAC; Elizabeth R. Wood, Roselle Park, second vice-president Department of Music NJEA; Agnes B. Gordown, Phillipsburg, first vice-president Department

of Music NJEA; Florence A. Mulford, Bridgetown, secretary Department of Music NJEA; Grace Ullemeyer, Trenton, member Board of Directors Department of Music NJEA.

Standing left to right are members of the board of directors and others holding official positions in the music department of the NJEA: Fred Ehrhardt, Atlantic City Convention Bureau; Casimir Bork, Roselle; John Krauss, Flemington, treasurer Department of Music, NJEA; Raymond W. Westerdale, Riverdale; William M. Weiss, Newark; Henry P. Zimmerman, Roselle Park; Hermann L. Dash, Morris Hills; Edgar C. Thomas, Jr., Hightstown, third vice-president Department of Music, NJEA; James Lenney, Cranford; Ethel M. Easter, Barnegat; Albert W. Wassell, Trenton; Robert C. Heath, Atlantic City; Walter Chersack, Bound Brook; Franklin Astor, Glassboro State College; Vincent Dente, Bogata; Harold Brown, Paramus.

Not in picture: Martin J. Burne, O.S.B., St. Benedict's Preparatory School; Lorna E. Christ, Chatham; Carl J. Wilhjelm, Haddonfield.



New Jersey Music Educators and Atlantic City Leaders Meet with National Officers to Discuss the State's Contribution to the 1960 MENC Biennial Convention

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PLAY 'EM



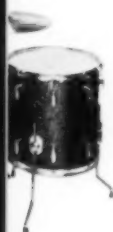
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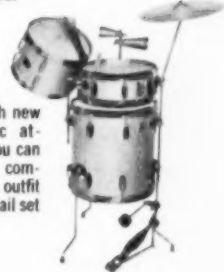
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Vignettes of Music Education History

CHARLES L. GARY

WHEN Will Earhart, supervisor of music in the schools of Pittsburgh, Pennsylvania, approached the Kortrecht School building in Memphis, Tennessee, on a warm morning in May of 1919, he was wondering what favorable things he would be able to say in his report to the U. S. Commissioner of Education, P. P. Claxton. In his capacity as the music specialist on a team of experts selected by Mr. Claxton to survey the Memphis schools he had heard a lot of singing in the past few days in this beautiful southern city.

Mr. Earhart was disturbed by a number of monotones he found this late in the school year, by the almost universal practice of having all the boys sing the lower notes in part-songs, and by the fact that, whereas the children had much information about musical notation, it was not musically meaningful to them as reflected in their singing. He had heard a great deal of part work and some of it was commendable, but he felt sure that if he had to write his report at that moment it would be hard for him to be very enthusiastic about the situation. He would have to be careful not to be hard on the teachers, as the spirit in the classrooms had been wonderful and most of the students were earnestly trying. He had better, thought Mr. Earhart, say something about the need for more music training for prospective teachers.

Mr. Earhart was particularly disturbed by the remark of one teacher who verbalized a prevalent attitude when she said, "We have not done much singing for two or three weeks, as we have been preparing for the music examination." It seemed that the children knew what a sharp sign did to a note but sang it wrong in actual practice. "Evidently to pass a musical examination you must first quit dealing with music," he had found himself thinking. As he went up the steps to the building he toyed with the idea of saying that Tennessee needed a musical Messiah. Maybe he would; it wasn't a bad musical reference.

When he found the eighth grade room, the class was making preparations for an operetta rehearsal. It was encouraging to note that the composition selected for this negro school production was musically good, but at the same time Mr. Earhart felt that it must present too many difficulties for this group. The colored classes he had already heard had caused him to phrase in his mind a statement that he felt covered the situation well. It would probably start off with something about the fine rhythm, the wonderful verve and abandon in singing and end with "but spontaneity reached a point where expression

was more important than preliminary acquisition of the melodic line."

The pupils launched into the rehearsal and Mr. Earhart was pleasantly surprised. They sang the four-part mixed choruses with real musicianship, the basses handling the low notes with amazing ease. The solos were sung with feeling and dramatic delivery. The visitor got out his pencil and made some notes. "Lack of restraint—precision of attack—volume of tone in dramatic climaxes," he wrote. "Exceptional performance for eighth-graders anywhere," he noted, thinking of some classes in Pittsburgh. He stayed through the whole rehearsal, though he hadn't planned to do so. Lucile Washington, one of the Memphis music supervisors, came in during the rehearsal and seemed pleased to see that the distinguished visitor was witnessing the practice session.

As he left, the task of writing his report did not seem quite so onerous. He would enjoy being able to say "long, ambitious work done entirely by pupils and done well. Best school singing heard in the upper grades in Memphis."

Source: *The Public School System of Memphis, Tennessee*. U. S. Bureau of Education Bulletin, 1919, No. 50, Part 5. Washington, 1920. Government Printing Office.



Will Earhart, author, teacher and philosopher, taught music in Franklin, Miamisburg and Greenville, Ohio (1888-1898); served as director of music in Richmond, Indiana (1898-1912) and Pittsburgh (1912-1940); was an early president of MENC (1916), was one of the pioneer members of the Music Education Research Council; for several terms was a member of the Editorial Board of the *MUSIC EDUCATORS JOURNAL*—and still is one of the most interested members of the MENC—the organization to which he has contributed so much. He now lives with Mrs. Earhart at 2705 South East River Road, Portland, Oregon, where the Earharts (center) posed for the picture with Executive Secretary Vanett Lawler and A. Verne Wilson, president of the MENC Northwest Division.

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Fowler Smith

Far Sighted

Administrator

By John W. Beattie

This article continues Mr. Beattie's series of intimate biographical miniatures.



THIS IS THE STORY of a boy who had ambition to become a singer and actor and became, instead, one of our country's top school music administrators. Old timers will read it for the sidelights thrown on the career of a highly respected colleague; newcomers should read it to get ideas on how persistence, imagination and ability to deal with associates may enable one to get ahead in the profession of music education.

Fowler Smith was born on a farm in Kansas, where his parents had gone from Ohio as agricultural pioneers. Neither the little town nor county of Fowler's birth is on the map of today. The birth date is September 22, 1885.

Fowler's earliest memories are of the mountainous country near Denver where the family had moved during his infancy. His mother attended the Oberlin Conservatory of Music and had ambitions for her son. At the age of four, she taught him songs and helped him perform in public. When he was six years old, she gave the boy lessons on the piano; and so before most lads have started

school work of any kind, Fowler was well started on a musical career. His first school was of the "little red" kind, whither he carried his lunch pail along with his books. A bit later, he attended graded schools in Denver at the time when Paul Whiteman's father had charge of school music activities. There, Fowler learned to sing by syllable—a skill which he values and believes useful to teachers today.

After six years of living in and near Denver, the Smith family moved to Chicago. There the boy had piano lessons with various teachers and sang soprano in the Church of Ascension, where Herbert Hyde was the assistant organist and choir director.

But the parents were not happy as city dwellers. Soon, they moved again into the West, leaving Fowler with an uncle who was a newspaper writer, dramatic critic and aspiring playwright. Under such living conditions, it was natural for the boy to become interested in the theater, and he attended all the plays of that day. He also went regularly to opera and considered Caruso, Mella, Nordica, the De Resques and others almost as personal friends. His schooling however was not neglected, for he attended Englewood High School and continued his work on the piano.

As his soprano voice settled into baritone, he had his first vocal lessons with that well-known musician and teacher, William Tomlins. Mr. Tomlins spoke in mystic language that was not easily understood, but Fowler did catch some of the inspiration that was apparent in everything Tomlins attempted. The boy then decided that music and the theater were to be his career.

AFTER finishing high school, young Smith moved on to his mother's college, Oberlin, and was a student there at the time Karl Gehrken was an upper classman. To help finance his conservatory and college studies, Fowler washed dishes, waited on table and did other dining hall duties. In summer, he peddled stereopticons and slides—the makings of what were called "magic lantern" exhibits. Another summer (going from place to place), he sold maps. He was just a natural born salesman.



At left:
Young Fowler Smith
as Benvolio
in *Romeo and Juliet*.

Above:
Still young Smith
pictured
by the *Detroit News*
at his desk just
before his recent
retirement.

The next stage in his education finds him in Chicago once more, where he applied for work as a piano salesman. To demonstrate his pianistic ability, he performed the Rachmaninoff "Prelude in C Sharp Minor." He was given a job and sent to sell at an exhibit in the St. Louis World Fair. He stuck it out for a few weeks but the urge to be a singer and actor still had him in its clutches and he returned to Chicago and the Chicago Musical College, where he worked with Herman Devries in voice and opera and attended dramatic school.

Soon came an opportunity that was just what he had wanted, namely a chance to play parts of many kinds

with the Ben Greet Players, a company that toured the country performing various Shakespearean works. After a season in the cities of our country, the troupe went to England where Fowler had a chance to study with excellent teachers. However, the company moved on to Europe and Fowler decided to remain in England to study voice with one of London's most distinguished voice teachers. He got a job selling the "Pianotist," a mechanical player. After a couple of years his money ran out and he worked his way back to his own land by performing various jobs on a cattle boat. On reaching Boston, after several weeks of swabbing decks, washing

Smith Career Highlights

Biographer's Outline of the Professional Growth and Development of a Successful Music Teacher

1917. As a student under Mary Strawn Vernon at Columbia College of Music in Chicago, Fowler Smith heard about the eleventh annual meeting of the professional organization of school music supervisors at Grand Rapids, Michigan, March, 1917, when Peter W. Dykema was the president. The organization was then known as the Music Supervisors National Conference.

1918. First year as supervisor of music (in Illinois); attended the meeting of the MSNC in Evansville, Indiana, where Ada Bicking, director of music in the local schools, was hostess, and Charles H. Miller was president.

1919. Began work as a teacher of high school music in Boise, Idaho, public schools. Was married in that year to Mary Johnson.

1920. Became director of music in Boise public schools.

1922. Attended MSNC at Cleveland, Ohio. Karl W. Gehrkens of Oberlin was president; the host was Russell V. Morgan, director of music in Cleveland and later president of the Conference. At this meeting Smith met Thomas Chivers, then Supervisor of Music in Detroit, and discussed the possibility of moving to Detroit. Later in the same year had an interview at Detroit with superintendent Frank Cody, who offered Smith a position as assistant supervisor in charge of music in the elementary grades.

1923. Moved to Detroit. Some time later was named director of music education for the entire city of Detroit.

1926. Was host to the annual convention of MSNC when Edgar B. Gordon was president. At this Detroit meeting the first national high school orchestra, organized and trained by Joseph E. Maddy, played an amazing concert under the direction of Mr. Maddy, with Ossip Gabrilowitch as guest conductor.

1928. Began cooperation with Edith Rhett, educational director of Detroit Symphony Orchestra, in development of children's concerts, with a planned program of preparation for listening, and also for singing with the orchestra—in which participated thousands of pupils from Detroit and other school systems.

1929. Attended summer session at Teachers College, Columbia University. Prepared a complete course of study in music for the Detroit schools.

1931. Was asked by President Russell V. Morgan to organize and set up a display depicting a quarter-century of progress in music education as a feature of the MSNC Silver Anniversary Convention (1932) at Cleveland. This was a most impressive exposition of school music achievements, occupying a huge sector of the great exhibit hall in the Cleveland Municipal Auditorium.

In this period was appointed chairman of a committee to revise the constitution of the North Central Music Supervisors Conference (later to become the North Central Division of the MENC).

1932. Was elected second vice-president of the MSNC at the Cleveland Silver Anniversary Convention.

1933. Elected North Central president at the Grand Rapids meeting—in the heart of the great depression time. The president in charge of the convention was William W. Norton; Haydn Morgan, host.

1934. Presented a dramatic miniature for the North Central luncheon at the national meeting in Chicago, with the cooperation of his own staff, Gladys Easter and others

from the Chicago public schools. During this period he had taken active part in the movement which resulted in changing the name of the organization to Music EDUCATORS National Conference—voted at this meeting.

1935. As president conducted the North Central biennial meeting at Indianapolis—notable for the introduction of the multiple discussion-group plan and daily instrumental and vocal clinics conducted respectively by William D. Revelli, then of Hobart, Indiana, and Carol M. Pitts, then of Omaha. Miss Pitts was elected North Central president at this meeting. Convention host was Ralph Wright.

1936. Sponsored a tour of over one hundred music teachers from the Detroit schools to attend MENC national convention in New York City. Herman F. Smith was president, George H. Gartlan was host, and William Bridgman directing chairman.

1937. Chorus organizer for the North Central meeting in Minneapolis with Hollis Dann, conductor. T. P. Giddings was convention host; Carol M. Pitts, president.

1938. Organized National High School Choral Competition-Festival, which was a feature of the MENC biennial meeting in St. Louis—celebrating the centennial of school music teaching in the United States. Choirs from throughout the nation, with a total of 1600 singers, were adjudicated, then combined with the national high school orchestra and band in a finale for the six-day festival program which was planned for this convention by President Joseph E. Maddy and the Executive Committee.

It was at this convention that NEA executive secretary Willard E. Givens presented to the MENC Executive Committee the official invitation to the Conference to return to full affiliation as a department of the National Education Association.

1939. Host to the North Central conference in Detroit. President: Charles B. Righter. Feature of the meeting: a huge pageant planned by Smith and staff, with some 11,000 Detroit school children participating.

1940. Chosen president of the National Conference at Los Angeles Convention. President and host: Louis Woodson Curtis.

At this meeting the Conference voted to affiliate with the National Education Association as its Department of Music.

1942. Presided over National Conference at Milwaukee. Herman F. Smith, host. Features of the program included the first major international meeting of the MENC, with part of the program on a two-way short wave broadcast between United States and South American countries.

1948. Again host to the National Conference at Detroit, during presidency of Luther H. Richmond.

1951. Helped Detroit celebrate its centennial by presenting before an audience of 15,000 a performance by some 5,000 students from all grade levels, epitomizing the musical achievements of the years.

1954. Chairman of the Past Presidents Council, composed of all former National Presidents of the MENC.

1956. Retired as director of Music in Detroit public school system.

1959. Viewing from the sidelines the progress of the school music program. Content that it is in excellent hands.

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HUGH HENDERSON
Director

dishes, and other menial tasks, he set out to find some sort of job. B. C. Whitney was organizing a company to play "The Isle of Spice." Fowler was taken on as a player of "bit" parts and the season lasted eight weeks. Out of a job once more, he auditioned for work as pianist and singer with a company that was to tour Canada. Guess what he played in auditioning? None other than the Rachmaninoff "Prelude" which had been such a good old standby.

When the company reached Fort William, Fowler was a little weary of road life and left the outfit in order to return to his city of Chicago. This time, he made a somewhat precarious living by playing piano in the silent movie theaters.

After some months of this uncertain work, the urge to go west hit him. He got a job with the "Twenty Mule Team Borax Co." show, which was to cross the country. Fowler was given several kinds of duties, from playing for the pictures to selling song sheets. When the company neared Idaho, Fowler left the show and joined his family in Nampa. Here he assisted in planting apple orchards and played for movies at night. He also set up his own piano store where he sold such instruments as he could get on consignment. He was asked to finish out a year as a teacher of music in the schools but did not care for a type of work for which he had had no training.

BACK to Chicago once more, this time in a vaudeville act that played one night stands. In Chicago, a teacher whom we shall not name, assured Fowler that he could make his baritone voice into a tenor that would surely win him a place in opera. This change had disastrous results for, after some weeks of work, young Fowler displayed his new voice to members of his family, who by that time were in Chicago again. On hearing the newly made tenor, a brother went into gales of laughter while Fowler's mother wept. On advice from his mother and another voice teacher, Fowler decided to rest his vocal chords for some months and study public school music while refraining from singing activities. He was fortunate to come under the tutelage of Mary Strawn Vernon at the Columbia School of Music. He went to school by day and was a movie organist by night. At the end of one year, he was granted a diploma and pronounced ready to teach.

His first position was as supervisor in Geneva, St. Charles and Yorkville, suburbs of Chicago. In his second year, while a full time supervisor in St. Charles, he met Mary Johnson, a graduate of the University of Chicago and a teacher of high school English. She and Fowler were married a year later when he was about to begin his work in Boise, Idaho. Subsequent details of his educational life are listed in the appended "Highlights."

AFTER gaining experience in Boise, Smith moved to Detroit in 1923 as an assistant to Thomas Chilvers, then supervisor of music in the Detroit Public Schools. His early years there were not easy, educationally or financially. The salary was hardly adequate for the needs of a growing family, so Fowler set up a studio as a voice teacher, sang in a male quartet, sang in the choir of a Synagogue, and appeared in local theaters with a group of singers from the Elks Lodge. He became song leader for the Detroit Rotary Club and was active in Rotary, because he enjoyed the contacts and was just naturally gifted in the art of public relations. At that time, he

admits, his earnings from the "side jobs" actually were more than the salary paid him at first by the Detroit Board of Education.

When he became director of music, Smith had to employ his administrative insight to decide upon a course of action which would place Detroit in the forefront of large cities for work in school music. Here is a list of some of the things attempted and subsequently carried out:

1. A new course of study in music and new text books provided.
2. Free instruction on all instruments of band and orchestra in elementary as well as high schools. At first, instruction in several centers was given after school by seniors from Cass Technical High School. From this modest beginning, instrumental music in Detroit has reached the stage where fifty-nine full-time teachers are employed in the elementary schools, eighteen in the junior high schools, and twenty-six in the senior high schools.
3. A program for the recruiting and selecting of capable teachers of vocal and instrumental music.
4. The development of a program of interdepartmental and public relations. In the matter of securing the best kind of co-operative effort in building the right kind of musical program for a great industrial center, Fowler Smith had no superior. He instinctively knew how to deal with colleagues as well as the educational and business leaders of Detroit.

SAID a mutual friend of the author of this article and its subject, "One thinks of Fowler as a man of steadfast loyalties constantly manifested in his relationships with associates in the school system, in the Detroit community and with fellow members of his professional organization—his devotion to which has never been passive. In fact when Fowler says *Music Educators National Conference*, each word seems to sing!"

The "Highlights" accompanying this sketch afford an illuminating commentary for Fowler's often reiterated statement that the "Conference is the source and main-spring of music education in America. Without our conference, no such program could have been developed on a national scale—nor in any single locality."

It is not surprising that Smith fully expects colleagues to share the same dedication and drive that activate his participation in affairs of the official organization of music educators. When he was president of the North Central Conference (1935-1937), after an all-day-and-evening session in Indianapolis, the Board of Directors and members of the local convention committee were invited to the home of one of the members of the local group. A midnight snack was just right to wind up the day of continuous and extended effort "for the good of the order." But so far as President Fowler was concerned, the day wasn't yet wound up. He was not "unwound"! When the refreshment break was over, after midnight, Fowler calmly resumed the meeting. He still thinks this story isn't very funny.

FOWLER SMITH is a fine example of the leader who knows how to enlist the aid of competent assistants and let them work unmolested by dictatorial methods. If a teacher or associate did an outstanding piece of work, Fowler was never one to try to take credit for it; he believed in giving credit where credit was due. Throughout the city of Detroit, he will long be remembered and respected for administrative ability that might have carried him far in the world of business. However, he was always happy in his work as music educator and today lives quietly in Detroit, glad that a mistaken voice teacher made it necessary for him to engage in musical activities other than those of the operatic stage or theater, and happy that he caught the vision which led him into the music teaching profession.



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Music and Dimension

DONALD S. MARCH

THE ADVENT of 3D movies, stereophonic sound and binaural broadcasting has given impetus to a trend to bring back to musical performance and music listening the principle of aural dimension. I say "bring back" because the technique is certainly not new, having been thoroughly exploited by early Renaissance and Baroque composers and sparingly by later composers. To understand the principle of aural dimension, one has but to recall the sound of antiphonal choirs or off-stage instrumental effects as in operas like "Aida," "Parsifal" or Verdi's "Macbeth" which calls for a curious band of woodwinds to play behind and under the stage during the ghost scene. In short, it is the sounds of music reaching the ears of the listener from different directions and from different distances, according to a definite plan.

Certain analogies may be drawn between the projecting of visual scenes, as in the case of a stage set, and the projecting of musical sounds as in the case of a performance by a music group. In each case, the effect on the viewer or listener depends on his position with respect to the point of origin of the sight or sound. To view a stage from eye level is to be at a loss to determine exact relationships. It is true that the eye will be quick to judge or guess what it cannot actually see but one gains in perspective as one gets above eye level and looks down upon, as well as across to, the stage.

Much the same is true of sound. If all the sounds of a symphony orchestra reach the ears of the listener from the same direction and the same point of origin (which of course they never quite do), the result is monaural (as opposed to binaural), and lacking in dimension. This, as we shall see, is to be desired in many kinds of music but in other kinds it is definitely inadequate. We have two ears, placed as

they are, to give us the advantage of binaural perception, that is, to be able to sense the directional aspects of sounds; yet we have come to ignore this idea of sounds reaching the listener's ears from different directions as though it didn't matter. But we are getting ahead of ourselves.

WHAT does all this mean in terms of setting up a stage for musical performances? To answer this, we must first examine the music itself and determine just what it is

that we wish the listener to hear. In addition to the usual things which a conductor is concerned with, we shall add a new consideration—that of the various textures in the music. These may be of at least four types: (1) monophonic, (2) homophonic, (3) polyphonic and (4) antiphonic. (The last two are close relatives.) One may find all of these within the same composition as in the case of Handel's *Concerto Grosso No. 1 in G Major*.

The first two textures need no more than the usual care as to pro-

G. F. Handel.
1685-1759

A tempo giusto.

1. Homophonic

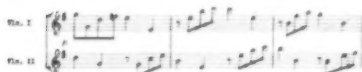
Allegro.
Solo.

2. Monophonic

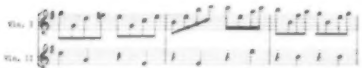
jection. In the case of Example 1, balance between melody and accompaniment will be achieved in the usual way, through volume, and here it would be a mistake to separate the two by adding special dimension. In other words, the homophonic texture requires monaural projection and direction is not a factor.

Examples 3 and 4 will need special care however, if they are to be fully effective. In polyphony, we have the horizontal independence of two or more melodic lines. In order to delineate clearly between these lines, we make use of volume, pitch, rhythm and timbre, mainly. But *aural dimension helps the listener to realize the relationship between these independent lines*. It is just as desirable in a polyphonic texture as a seat in the theatre which permits proper viewing of the width and depth of the stage. For this reason, fugues played on the piano are not nearly so effective as those played by an orchestra or sung. The pianist cannot easily achieve dimension so the listener must partly guess at the relationship between the melodic lines as played on the piano.

In the case of the antiphonic texture (which hardly differs from the polyphonic), aural dimension is absolutely essential. This passage played on the piano is quite without interest:



In fact without dimension it is hardly possible to tell where the antiphony occurs. To be effective, the sounds of the first violins and second violins must reach the ears of the listener from different directions. Otherwise, the passage might very well sound like this:



WE now are faced with the problem of setting up the stage for performance in order to project these textures properly. Just as the stage director plans his set with infinite pains so will we endeavor to bring out with careful projection that which is in the musical score. We



3. Polyphonic



4. Antiphonic

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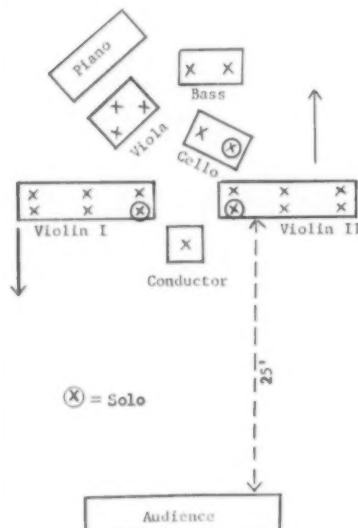
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have only to remember that we cannot exceed a differential of 110 feet in depth in spacing our musicians, since that is the point at which the listener begins to notice that some sounds are reaching him late. In other words, if we place instrument B more than 110 feet farther from the listener than instrument A, we must then begin to account for the time it takes sound waves to travel. Up to that point, 0 foot to 110 feet, the actual timing of the music is not affected, although volume certainly will be.

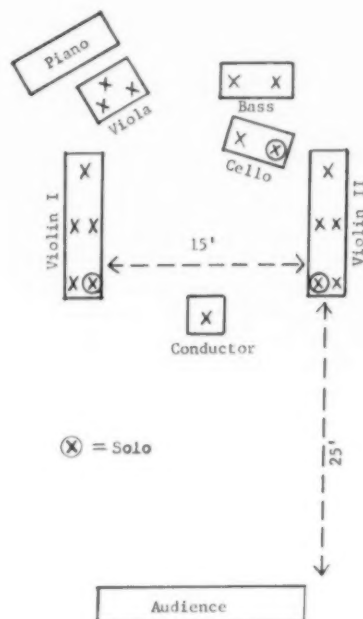
To add aural dimension, we have merely to work in a rough circumference around the listener. It will be instantly seen that practical problems of ensemble and sight lines from conductor to performers will pose some problems, but, after some experimentation, it seems to me that a certain amount of inconvenience to the musicians is justifiable in terms of the effects on the audience.

I RECENTLY conducted a modest set of experiments in sound projection which convinced me that it makes a world of difference to an audience how you set up your stage for a performance. We asked a college preparatory physics class and their instructor to serve as an audience and make notes (no pun intended), while we played the first two movements of the Handel *Concerto Grosso*. Using six first violins, five second violins, three violas, two cellos, two basses and cembalo, we started out with the traditional arrangement. In this arrangement



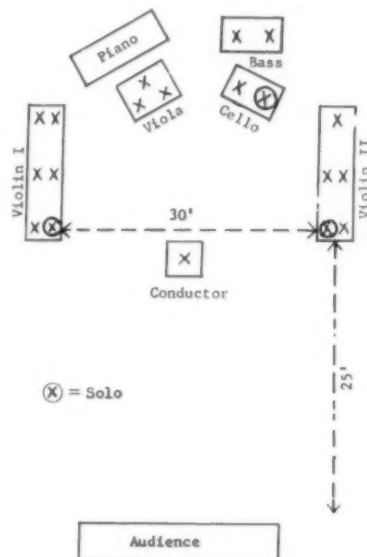
there is an unintentional difference in volume between first and second violins because the seconds play toward the rear of the stage.

Next we moved into this seating:



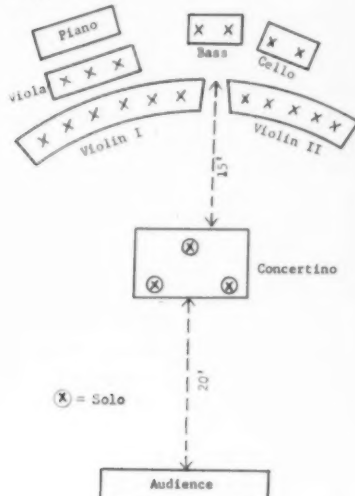
This arrangement worked well.

The following diagram shows the nature of our next experimental setup:



We found that sitting this way helped to clarify the polyphonic and antiphonic passages even more than did the narrower arrangement.

Our final grouping made the concertino group too prominent at times when it should merge with the larger one.



With no prompting on anyone's part, the physics students were almost unanimous in their preferences for the second and third plans where the violin sections, arranged in aisles, were separated from each other by 15 feet and 30 feet. The antiphonic and polyphonic elements were much more prominent and yet in homophonic passages, the sounds converged to form a satisfactory blend of melody and harmony. Incidentally, the musicians, all members in good standing of our high school symphony orchestra, were unanimous in their preference for the first seating arrangement because "it's too hard to play together when you're far apart." I must add here that they did adjust to the spacing and quickly learned to rely heavily on watching the conductor.

We followed this experiment by having a brass quartet play a "Fantasia" by Banchieri (fugal in style), standing as close as possible, then separated by 5 feet, then 10 feet, then 15 feet. Most of us felt that the polyphonic texture was brought into better relief when the players were at least 10 feet apart. When all were playing together, the sounds converged to make a satisfactory blend. Again, the players found some difficulty at first in getting good ensemble. It should be pointed out here that the audience had the best possible seats, in the center and not too far back. Seats on either side would naturally defeat the purpose of blending all the forces. The same

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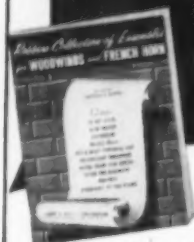
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Instrumentation

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OBOE

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BASSOON

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would be true of seats too close to the orchestra where the binaural would be over-emphasized and the blending needed in homophonic passages almost impossible to achieve. Sitting too far back in a hall tends to make the performance monaural, all sounds coming from a smaller segment of the imaginary circumference surrounding the listener. The following diagrams will illustrate this:



WHERE does this leave us then? Well, certainly we are limited as to what we can do by the type of hall in which we must perform. Unfortunately, many halls are like rectangular boxes with the stage at one end. While they may have good acoustics, they don't provide much opportunity for the kind of thing I'm describing here. The court chapel at Dresden where Schutz directed his musical forces provided a better opportunity to add the excitement of full dimensional sound. Old prints show the aged Schutz on the main floor with the choir, while sackbuts, trumpets, and strings were stationed on opposite balconies. The organ was in a fourth location.

Unfortunately, today all these forces would be unimaginatively grouped together at one end of a box-like hall. Nevertheless, once we start thinking about this matter we realize there are some things we can do where the music demands it. Why

should a chorus, for example, always stand directly facing the audience? If antiphony is present in the music for eight measures, why shouldn't the antiphonal sections stand back to back and throw their voices in opposite directions for just that eight measures? Too theatrical? Or is it merely projecting more clearly something which otherwise might go unnoticed? Or again, why shouldn't a band or orchestra take several seating assignments during the progress of a concert or even during the same composition? Too distracting? I don't think so; in fact, I believe it will be commonplace in the future. If we object to distracting movements, we should put the conductor behind a screen along with the percussion players and, for that matter, the strings.

I THINK there is a great field of possibilities open which can make certain kinds of music more exciting for an audience. Perhaps it may even help to increase interest in the live concert, because certainly no high fidelity, television or radio set can do much with aural dimension except by the use of several speakers set up at different points. Even this results in a fixed or arbitrary arrangement which reduces the effectiveness of certain compositions. Furthermore, this idea may even influence the architecture of the future. A lot of research needs to be done before that can happen, however.

In the meantime, the next time you set up your stage for a concert, take a good look at the scores to see if the traditional seating arrangement really does full justice to all parts of the music. You may want to try some changes. Don't be surprised if your audience responds enthusiastically!

The Picture On The Cover

SUMMER CAMPUS SCENE is an obvious title for the cover decoration of this issue of the Music Educators Journal. If you look closely you will detect the presence of Summer School Band players amidst members of the portion of the audience visible in the background. The Journal is indebted to Northwestern University School of Music and to photographer Dwight R. Furness, of the Evanston Photographic Service, who made the picture from the steps of the Deering Library.

There's a Lot of Music in Every Doctor

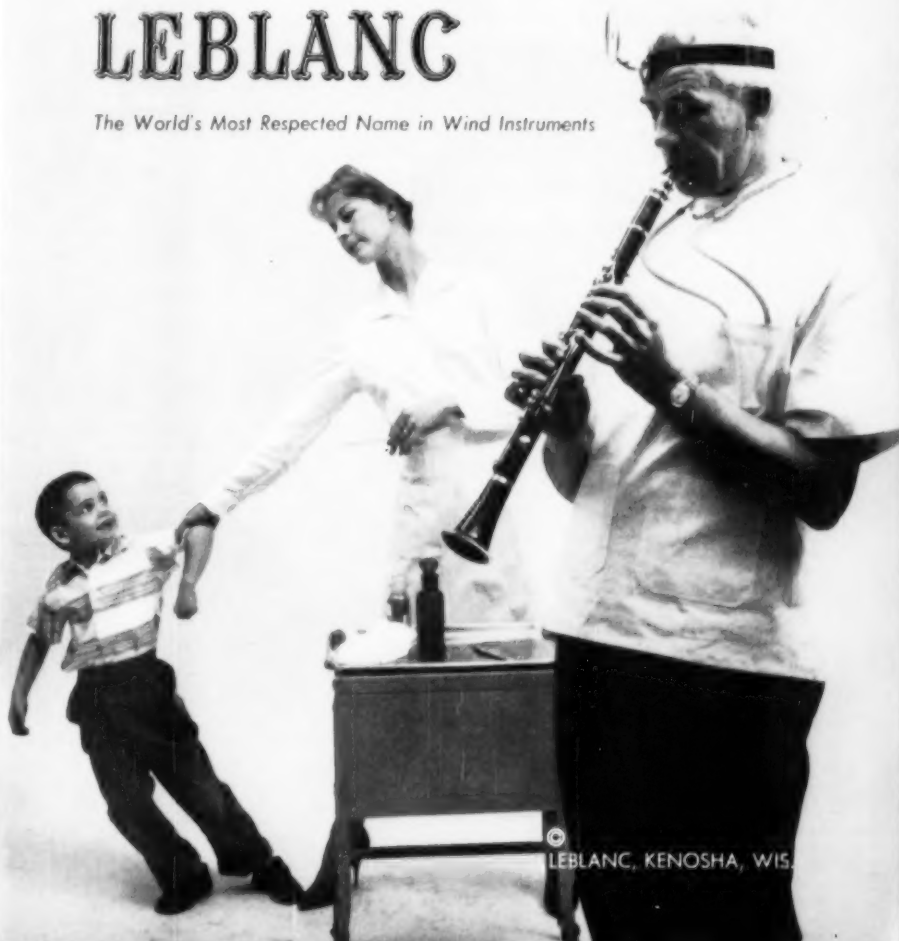
"What clarinet do you play, doctor?"

"Leblanc, of course! I recommend Leblanc to my patients, too."

Familiar refrain? Perhaps not too far-fetched, at that. Many's the doctor—and lawyer and merchant-chief, too—who plays a musical instrument just for fun and relaxation; maybe plays clarinet in the local amateur civic orchestra. Chances are better than even he plays a Leblanc—or wishes he did. A Leblanc is one of the most non-discriminating of musical instruments, lending its capacity for musical expression to students and professionals . . . to businessmen, doctors, housewives . . . to any and all who love Music and like to create Music.

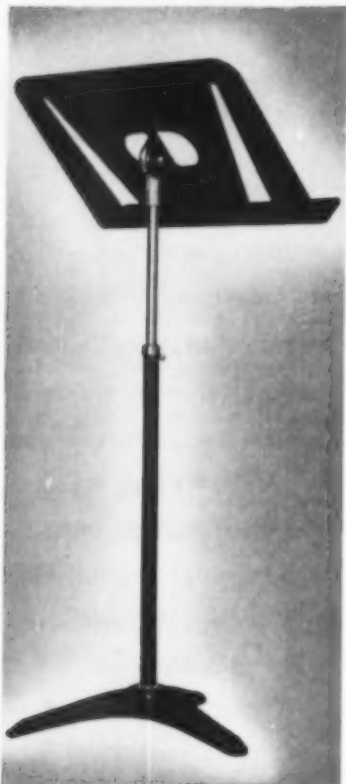
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KRAUTH AND BENNINGHOFFEN

HAMILTON, OHIO

THE NEW MUSIC TEACHER

CLIFFORD W. BROWN

One of the events associated with the dedication of the NEA building was the sealing of a time capsule to be opened January 1, 1999. State governors contributed prophecies about education forty years hence. This activity prompted the extraction of the following about the music educator of the future from the manuscript of a speech made at a meeting of the North Carolina Music Educators Association by Clifford W. Brown, a former president of the West Virginia Music Educators Association, head of the music education department of the School of Music, West Virginia University, Morgantown.

THE GREAT CHANGES taking place in education and in teaching make changes in teachers too! Here are a few impressions of what the music teacher will be, what he will know and what he will be doing in the not too distant future.

First, the future teacher will be, on the average, a better musician than his predecessor, both in skill and versatility. The day of knowing and doing one thing only in music, as qualification for teaching in the public schools, is over. Music teachers of today and tomorrow, excepting those in schools of very large enrollments, will teach various phases of music to children of different ages, and will have the training necessary to do it. The specialist in choral and instrumental music teaching is now generally required to have at least minimum preparation in areas other than his speciality. Many fine schools today can have only one music teacher who teaches all the music that is taught. It is not infrequent to find one person teaching and supervising all the music from grade 1 through 12.

The future teacher—and he is the beginning teacher today—composes and arranges more of the music which his group plays or sings than did his predecessor. He is better grounded in the fundamentals of theory, and is more capable of guiding his students into exploring music writing. His sense of musical style and form and his knowledge of music history make him a better judge of music materials. He is a product of the music education program himself, and he "knows the ropes." His many years of participation and training have developed his instrumental and vocal proficiency far beyond that of most of us. He is adequately prepared in the fundamentals of conducting techniques and he realizes the potential power of conducting as a teaching device.

Secondly, the teacher of tomorrow is a better educator. He knows more about people and their behavior, more about how they develop mentally and physically and more about the learning process. He has examined many music materials used in teaching, understands the types of method books or song series which are in current use and he has observed and tried nu-

merous procedures and teaching techniques throughout his student-teaching experience. He adjusts the method to the child rather than the child to the method. He knows that some beginners play a trumpet in a high range just as easily as others play low, and that he must guide their learning so that they will develop and capitalize on their individual strengths from the beginning. In fact, the present and future music teacher is a genuine combination of musician-educator.

+

Third, the new music teacher teaches music as a part of an overall program of education—not as a specialty in isolation. His daily teaching parallels that of teachers in many other subject-matter areas, and yet is unique in that he is training the mind and the emotions in combination. He now teaches groups of widely varying interests and abilities, which was thought by teachers of a generation ago to be a most impractical and inferior approach. He is skillful in many areas of music—perhaps teaching a choral class one period, a group of instrumental beginners the next period, followed by a general music class. Advanced groups play and sing an extensive repertoire of music from which some numbers can be chosen, even upon short notice, for public performance. His complete attitude and manner reveal an enthusiasm for music which is contagious. He knows that music is now so closely associated with all living that it is its own motivating power and the teacher is the agent for leading boys and girls into discovering it. He does not need to use social affairs, extended trips, and special privileges as motivating forces for participation in music, even though these activities may be wholesome supplements. Performance for friends, parents and the community is taken in stride as an important part of the educational process rather than as the sole objective of it.

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Fourth, the new music teacher, himself well schooled in history, English, physical science, art and physical education, knows very much better than his predecessor that these subjects are important, both directly and indirectly, to his own success as a teacher and citizen. He knows that his students need English, history, mathematics, physical science, typing, home economics, industrial arts and physical education—along with their music. He helps the children develop a wholesome attitude toward all the areas of learning rather than permit them to concentrate too much of their time and energy on music.

The new music teacher knows that he will have many opportunities for school and community leadership beyond those of his teaching program. He knows, too, that his general education parallels that of all teachers and he is obligated to share in a

cross-section of school and community activities.

By the same token, he has confidence in his own knowledge and ability. He is no longer an outsider, or "that temperamental music teacher" unless he himself, through his own actions, creates that reputation. The well qualified music teacher now knows that he is expected to assume his fair share of faculty duties, keep records, submit reports, meet appointments, have his equipment and supplies as well organized as other members of the faculty.

+

Fifth, the new teacher realizes that extending music into the community seems inevitable. This may be caused in part by the pressures constantly being exerted to increase the number of required courses which high school students must take. With a growing emphasis on technical training, the high school student is having less and less time for electives. With more and more students wanting to participate in the music program each year, it is possible that out-of-school hours will need to be utilized for some phases of the music program. More parents and adults are becoming interested in starting or continuing their music and this creates the possibility of coordinating school and community groups, at least for choral and instrumental units, comprised of personnel from the school and from the community.

Since more schools are being forced into using their facilities on an 11- and 12-month basis, music education programs will be maintained throughout the entire year. Some states have already made funds available for a summer recreational program and include music as a part of it. This provides further employment opportunities for music teachers and increases their income to what most of us would consider a very comfortable figure.

Music teachers will continue to be known for their initiative, their aggressiveness and their enthusiasm. Although we may falter at times, we will keep doing things in music and we will continue to merit the great respect and esteem which our colleagues, our students and our communities have shown for us.

The opportunities that lie ahead of us present great new challenges to our whole profession. I am confident we shall be able to thrive upon them.



OLYMPIC GAMES. A massed high school chorus of 2000 singers and a band of 1000 instrumentalists drawn from the high schools of Nevada and California will perform at the opening and closing of the Winter Olympic Games in Squaw Valley during February, 1960. Schools in the two states have received information and application blanks. If an organization desires to participate, application must be returned to either Darrell Winters, president, Nevada Music Educators Association or Joseph W. Landon, president, California Music Educators Association, by June 1, 1959. Groups will be selected, after screening tape recordings submitted by applicants, according to National Interscholastic Music Activities Commission procedures. Mr. Winters address is 540 Nadine Drive, Fallon, Nevada and Mr. Landon may be reached at 799 F Street, San Bernardino, California.

There's a Lot of Music in Every Truck Driver

If you think this is difficult, you should see this fellow with a contra-bass!

Seriously, though, we do think the urge to play a musical instrument touches people in all walks of life . . . folks who practice at home, assemble faithfully for rehearsals and work for months to sit in with their local orchestras at weekend concerts. Besides their love for Music, the one thing many of them have in common is their Leblanc musical instruments — an inspiration to professional musicians as well as folks who play just for the fun of playing.



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Oberlin Chapter 113 Editorial Staff
Through the window of Harkness Hall; Baldwin Cottage

Westminster College (New Wilmington, Pennsylvania) Student Chapter No. 180 meets four times a year. At the first meeting in October, 1958, an educational film concerning music in the elementary and junior high schools was presented and invitations for membership were extended to all students in the conservatory. The January meeting was in the form of a panel report on the 1958 PMEA Conference in Harrisburg; the activities, attendance and atmosphere of the state convention were the main topics. Also at this meeting elections were held for the 1959 officers. The following were chosen: Marilyn Moyer, president; Barbara Roberts, vice-president; Judith Webb, secretary-treasurer; Judith Eckelmeyer, corresponding secretary; and Ronald Rupp, freshman representative.

For its April meeting Chapter No. 180 presented a panel discussion concerning music education in various phases of elementary, junior high and senior high schools; members of faculties from near-by school systems constituted the panel. The May meeting is traditionally the time when the seniors of the Conservatory of Music are honored by faculty and undergraduates.

Ada I. Peabody is group sponsor.



Westminster College, New Wilmington, Pennsylvania,
Chapter 180

University of Arizona (Tucson) Student Chapter 165 has an enrollment of fifty-eight members. Eighteen of these members are pictured with O. M. Hartsell, professor of music education (far left), and Samuel S. Fain, chapter sponsor (far right).

Oberlin College (Oberlin, Ohio) Student Chapter No. 113 publishes for the second year a monthly newspaper, the *Mus-News*. In the picture, members of *Mus-News* staff; Lynne Stock, editor-in-chief; Elaine Amacker, art editor and chapter president; Annette Shingler, reporter and chapter vice-president; Charles Grey, reporter and president of Ohio Student Music Educators Association; Ruth Diefenderfer, circulation chief; reporters Carolyn Kinsey and Mindy Edwards plan the next six-page issue. Samples of contents: News reports from the junior class club members, who are all studying in Salzburg, Austria, this year; summaries of interviews with faculty members on particular subjects—for instance, interpretation of the Carl Orff system of teaching music for children by the chapter's faculty advisor, Hilda Magdsick; reviews of lectures, such as "Hints for Future Music Teachers", by Gertrude DeBatts; highlights of demonstrations and workshops, such as Mary Muldowney's "Elementary Music Workshop" and Wayne Stringer's "Junior High Music Workshop" given at the OMEA State Convention; editorials, such as those which urge participation in the club's numerous activities. This newspaper specializes in presenting concrete suggestions for teaching music, in addition to informing members of the music education club and department faculty of the club's activities.

Gertrude DeBatts, supervisor of music in the Bedford public schools, Bedford, Ohio, outlined the possible objectives of a school music program at one of the chapter's monthly meetings this year; Howard Hanson, director of vocal music in Lorain High School, Lorain, Ohio, spoke on operetta production at another.

Furthermore, throughout the year, the club sponsors trips to Cleveland and environs for cultural and educational events. For example, a trip in November to see the Lorain High School production of "The King and I", directed by Mr. Hanson, and a trip in February to Renata Tebaldi's appearance in Cleveland.

For information about the chapter newspaper, address Mrs. Annette Shingler, Harkness Dormitory, Oberlin, Ohio.

Bandmasters Name Bundy Clarinets Best for Students

Bundy clarinets are today the choice of more school bandmasters than any other brand. This overwhelming preference for Bundys is revealed in a nationwide survey just completed by Professor Albert D. Haring and Associate Professor Wallace O. Yoder, School of Business, Indiana University.

The survey questionnaire, sent to 12,000 public school bandmasters* asked respondents to name the specific brand of clarinet they recommend for beginning students, and to state the reasons for their choice.

*This random sampling covered approximately one half of all public junior high and high school band directors in the U.S.

44% Recommend Bundy

Survey results reveal that 38 different brands of clarinets were mentioned by bandmasters with some bandmasters recommending several brands, and others recommending one brand exclusively. Of all respondents, 44% recommended Bundy clarinets to their students, a figure almost one-third greater than the next brand. Equally impressive are the figures which show that of all respondents, a remarkable 22.7% named Bundy as the *only* clarinet they recommend for use by beginners. In this respect, Bundy's popularity is more than double that of the second place brand.

Worth particular mention is the fact that Bundy Resonites account for more than 94% of the total Bundy votes—

with the remainder going to Bundy wood, even though the two instruments are identical except for material. This heavy preference for the Bundy Resonite, a plastic clarinet, is doubly significant, since many wood clarinets were named in the survey, including several which are considerably higher priced.

Bundy Best Musically, Mechanically

In a chart summarizing the reasons why bandmasters preferred a particular clarinet (see below), Haring and Yoder show that even though Bundys cost less than many competing brands, they are rated better instruments by a wide margin.

A glance at the summary figures shows a remarkably heavy preference for Bundys in the critical areas of intonation and tone quality. Obviously, bandmasters regard Bundys as superior in musical quality to any other student clarinet of any kind.

From a mechanical standpoint the figures reveal that Bundys have almost no competition. That they are the most durable, a matter of prime importance where inexpert student handling is involved, is conclusively shown by the four-to-one preference for Bundy over the next most popular brand, and a more than three-to-one margin over the third most popular brand.



Albert Haring, left, Professor of Marketing, and Wallace O. Yoder, Associate Professor of Marketing, School of Business, Indiana University, who collaborated on the survey project.

Further, bandmasters regard Bundys as the easiest to play of all student clarinets. This "must" for a beginner instrument is another Bundy strong point, as shown by the three-to-one and five-to-one margins over the next two brands.

Bundy a Selmer Product

Bundy clarinets are made and guaranteed by H. & A. Selmer Inc., Elkhart, Indiana. Their scale, based on that of the celebrated Selmer clarinet, provides a purity of tone and intonation that comes amazingly close to fine artist instruments. Key posts are extra high for better leverage. Keys, shaped for maximum fingering ease, are particularly rugged to withstand roughest use. Rods, screws, and springs are stainless steel to resist corrosion, give smoother action. The Bundy Resonite's body, made of an exclusive formula plastic, is considered ideal for an all-weather clarinet because moisture cannot crack it, nor will heat or cold seriously affect it. Recent tests show this material has more flexural strength, more tensile strength, more impact strength, more compressive strength than any other plastic clarinet material, to better resist the effects of careless student handling.

These Bundy features help the student progress faster, help the bandmaster build better beginning bands. The survey results leave little room to dispute this, or Selmer's claim that Bundys are the world's largest selling clarinets.

REASONS FOR BANDMASTERS' RECOMMENDATIONS (percentage of total response)

	Price	Intonation	Tone Quality	Durability	Ease of Playing
Bundy	12.7%	13.7%	11.3%	19.4%	10.1%
Brand B	4.0%	7.6%	5.0%	4.2%	3.3%
Brand C	4.6%	7.2%	3.7%	6.1%	1.7%
Brand D	1.4%	2.2%	1.5%	1.4%	1.4%
Brand E	2.5%	1.8%	1.0%	1.0%	.9%

For information about the complete family of Bundy Resonite Bb, Eb, Alto and Bass clarinets, write directly to H. & A. Selmer Inc., Elkhart, Indiana, Dept. J-41



University of Arizona, Tucson, Chapter 165



Indiana State Teachers College, Terre Haute, Chapter 45



Olivet Nazarene College, Kankakee, Illinois, Chapter 178



Ohio University, Athens, Chapter 231

Heidelberg College (Tiffin, Ohio) Student Chapter No. 375 has more than doubled its membership during the past year by presenting a well-balanced and carefully planned series of monthly programs which emphasized both the theory and practice of music education. Some meetings have been led entirely by chapter members, while others included programs conducted by school administrators and members of the liberal arts faculty. Each formal program was followed by a question and answer period. Among the topics already discussed, or on the agenda for future meetings: Audio-visual aids, group activities and practical problems of the music educator.

Speakers have appeared before the chapter to discuss ideas concerning the planning and staging of elementary school operettas and the special problems of lighting and scenery. At one meeting a choir director outlined several theories of music education. Two of the most successful meetings were devoted to the history and use of the recorder and instruments of the band not commonly included in the curriculum.

Student members conducted a panel discussion on music therapy, learned folk and square dance steps and Latin American rhythms, and will present a skit on job interviewing. Ten students attended the OMEA Convention at Akron.

Faculty members and student visitors attend the meetings and are enthusiastic about the chapter's activities. Virginia Rentz serves as advisor to the chapter.

Indiana State Teachers College (Terre Haute) Student Chapter No. 45 acquired ninety-one members as a result of a membership drive held at the beginning of the fall term. During November, forty-six of the members attended the Indiana Music Educators Association Convention in Indianapolis.

In December members presented a caroling program for a local television station, and later went Christmas caroling at the homes of music faculty members.

Helen Dinklage, music therapist and member of the library staff, explained music therapy at a monthly meeting. Topics for other meetings deal with the use of recorders in elementary music, and reports from members who have recently returned from student teaching.

Spring term finds members in attendance at music presentations of area high schools. Then, as a last group activity, a picnic will be held on Memorial Day.

James Barnes is chapter sponsor.

Olivet Nazarene College (Kankakee, Illinois) Student Chapter No. 178 has taken part in some very interesting activities this year. Ruth Psaute, high school choral instructor, spoke at the first meeting. The club's field trip to the Conn Instrument Factory at Elkhart, Indiana was very educational. The making and assembling of the brass instruments proved to be most interesting.

In January the group attended a pop concert given by the Chicago Symphony Orchestra under the direction of Sir Thomas Beecham. An address by Anthony Marinaccio, superintendent of the Kankakee public schools, highlighted one meeting. The year's activities will be closed with a group outing and picnic.

Harlow E. Hopkins is chapter sponsor.

Ohio University (Athens) Student Chapter No. 231 began the 1958-59 activities with a very successful membership drive which resulted in the enrollment of eighty-nine members. The October meeting was held in the form of a square dance and mixer, planned in conjunction with the physical education department at the university. Other meetings have included features such as a panel discussion by teachers from surrounding communities, a student dramatization of a job interview, Christmas party and a discussion of the international music situation by Marjorie Malone, faculty member. The chapter was represented at the Ohio Music Education Association Conference in December at Akron. Plans for second semester include a review of the *Music Educators Journal* and a spring picnic.

Special projects this year included two candy sales, the second of which will finance the trip to the MENC North Central convention in Chicago during May. In March the chapter was host to students who participated in the high school competitions held on the campus. On March 21, the chapter held a special tea in honor of Edith Keller's thirty-fifth year as the state supervisor of music in Ohio.

Chapter officers are: Doris Jenkins, president; Ralph Harrison, vice-president; Theresa Turner, secretary; and Marcia Herman, treasurer. Mary D. Blayney is faculty sponsor.

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State Teachers College, Lowell, Massachusetts, Chapter No. 201

University of Wichita (Wichita, Kansas) Student Chapter No. 65 has an enrollment of 141 members, and is one of the most active organizations in the music school. Regular meetings are held on the first and third Mondays of each month.

Of considerable interest to members was a discussion of what to look for in various teaching materials, given by the owner of a music store. During another meeting a member of the chapter explained the benefits of becoming an active member of MENC after graduation. Each semester the group attends classes in local schools to observe first-hand actual school situations.

The chapter had stated no definite organizational policies, so a constitutional committee was formed. This committee conducted a survey of the activities and aims of one hundred of the largest student chapters of MENC.

A plan to establish junior affiliates of MENC in the senior and junior high schools of Wichita has been one of the main objectives of the year. It is hoped that this early acquaintance with the world of music will encourage more young people to choose music as their career. Through these "satellite" groups the active student members of MENC will be able to act as "big brothers" to the younger prospective musicians, and can help them in planning their college careers.

Each week the chapter sponsors a radio program on the local university station. Recordings and live broadcasts of student programs from the school of music are presented with MENC members in charge of producing, presenting and announcing the event.

Wichita University campus was the site of the MENC Southwestern convention, February 22-25, 1959. At this time the student chapter members played host to conference members at a luncheon and tea dance on February 23.

As for future plans of Chapter No. 65 the following activities are in the offing: A plan to sponsor a floater insurance policy for students' instruments; a newsletter publicizing coming musical events to the junior affiliates and university students; a preview of teaching materials for orchestra, band and chorus.

Howard E. Ellis is sponsor of this active group.

Concord College (Athens, West Virginia) Student Chapter No. 309 is again enjoying a busy year. The group entertained Roy Harris at a buzz session and reception during his visit to the campus to deliver a lecture. Representatives from the chapter attended the WVMEA Convention in Charleston, with some of the members playing in the all-state college symphony. A delegation also attended the Southern Convention in Roanoke.

Russell M. Falt is faculty sponsor.

State Teachers College (Lowell, Massachusetts) Student Chapter 201. On campus at Lowell State Teachers College, the letters M-E-N-C are known by the entire student body to represent a most vital and active organization. MENC Chapter 201 enrolls 115 of the 125 music majors in the music department. Since membership is not compulsory, this number represents a most interested and active group. Membership has recently been extended to include some elementary education students of the college—welcome additions to all functions of the chapter.

Comparatively speaking, the MENC chapter is a young organization, established in 1949 by Cyrus W. Thompson. Since that time, and under the guidance of such faculty advisors as Domenic Procopio and Edward F. Gilday, many plans have been put into operation and have resulted in a number of successful activities and musicals.

Among the productions performed have been "Iolanthe," 1955, "Ruddigore," 1956, "Brigadoon," 1957, "Finian's Rainbow," 1958, and the present musical now in rehearsal for May, "Carousel." Variety shows too have been very popular, such as the "Bops Pops" shows, the money from which, deposited in the treasury, has helped to establish and finance the Student Scholarship Fund. Frequent jazz concerts also aid students through this Scholarship Fund and help to finance other projects.

For this year's Eastern convention at Buffalo, New York, twenty-five of Lowell State's music students were given substantial financial aid to assist in paying fares and defraying expenses.

Socially speaking, the MENC chapter sponsors many activities. Skating parties, the annual membership drive outing and dances have attracted many new members as well as providing a means of social entertainment for all. Recently, the "Sno-Hop" was held to which MENC chapters of Boston University and the New England Conservatory were invited. This provided an opportunity to meet others having a similar interest in music education.

The chapter has established a new program at Lowell Teachers College whereby clinics, both instrumental and educational, are being held to aid students in remedial problems or in advanced techniques. Also, lecture hours, by the members of the faculty, are being given in order to add further enrichment and to help develop an even more fruitful program.

Chapter officers are: Jim Starkie, president; Colleen Moynihan, vice-president; Mary Vaughan, secretary; John Leite, treasurer; Ellie Webb, social chairman; Brad Mitchell, parliamentarian; Joe DeLuca, Maureen Boyce, and Lou Murray, class representatives; and Johnathan Reynolds, sergeant-at-arms.



University of Wichita, Wichita, Kansas, Chapter 65

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Concord College, Athens, West Virginia, Chapter 309



Middle Tennessee State College, Murfreesboro, Chapter 241



Clarke College, Dubuque, Iowa, Chapter 191



Ohio Northern University, Ada, Chapter 301



George Peabody College, Nashville, Tennessee, Chapter 96



Baldwin-Wallace College, Berea, Ohio, Chapter 141

Clarke College (Dubuque, Iowa) Student Chapter No. 191 has had an active student chapter since 1951. Events of the chapter during the current year include a study program of the poems of Emily Dickinson and musical settings for these; the presentation of Raymond Boese, organist, in a lecture-recital and two-day campus visit; participation in the performance of the folk-opera "Down in the Valley" by Kurt Weill; as well as meetings devoted specifically to aspects of the music education profession. Members attended the North Central Division meeting in Chicago.

Sister Mary St. Ruth is faculty sponsor.

George Peabody College (Nashville, Tennessee) Chapter 96 was reinstated this year with an enrollment of twenty-three student members. Activities of the year's calendar include the performance of duties connected with clinics, festivals and contests held on the campus. The chapter also helped with the production of two Menotti operas which were given locally. The entire membership plans to attend the state and MENC Southern Division conventions in Knoxville, Tennessee, and Roanoke, Virginia, respectively.

Officers for this year as shown are: Mollie Wiley, treasurer; Howard Patterson, president; Carole Barrett, secretary; and Pricilla Tewksbury, vice-president. Chapter sponsor, Mai Hogan, is pictured standing at the far right.

Middle Tennessee State College (Murfreesboro) Chapter No. 241's membership of twenty-four meets semi-monthly, at which time informative programs are presented. Samples: "Braille Music," presented by Phil Howard of the music department, assisted by a student who reads braille; "Education in Germany," by Mrs. Phil Howard; "Graduate Study," a panel discussion by the faculty of the music department, led by Howard Kirksey, dean of instruction; "Percussion Playing," demonstrated by Joseph Smith, faculty member; and "Ensemble Playing," discussed by Kenneth Pace of the faculty, with demonstrations by the students.

One of the annual projects of the organization is to sponsor the Christmas Carol Sing in the Student Union Building. The chapter also sells tickets for the department's annual opera production which was "Die Fledermaus" this year.

Several students attended the Tennessee Music Educators Association convention in Knoxville, February 5-7, and the Southern Regional convention in Roanoke in April. In March the



Heidelberg College, Tiffin, Ohio, Chapter 375

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chapter held a banquet with a program presented by guest artists. In May the chapter will be in charge of the department's picnic for students and faculty. In addition to these programs the chapter has one or more money making projects, such as concession stands for the festivals held on the campus. Some of the funds are used for a student members loan fund. A printed constitution has been prepared and paid for with student funds.

Officers of the chapter are: Wayne Tipps, president; Emily Elrod, vice-president; Virginia Nolting, secretary; John McDonald, treasurer; Judy Hunter, recording secretary; and Richard Hunter and George Bachman, sergeants-at-arms. Charles H. Hansford is the faculty sponsor.

Baldwin-Wallace College (Berea, Ohio) Student Chapter No. 141 was reinstated with an enrollment of fifteen members. These talented members participate actively in the numerous musical organizations which exist on the Baldwin-Wallace campus. Members with an interest in vocal music are active in the Bach chorus, a cappella choir, opera workshop, madrigal group, chapel choir and the girls' glee club. Members in the instrumental field participate in the brass choir, dance band and the marching and concert bands. The concert band recently performed its first 1959 concert in which Chapter 141 members were featured as soloists.

Officers for the current year are Lloyd Casterline, president; Jay Ross, vice-president; Carolyn Walton, secretary-treasurer; and Carol Teagle, corresponding secretary. William J. McBride, director of music education, is chapter sponsor.

Ohio Northern University (Ada) Chapter 301 was host to a music clinic sponsored by District III, Ohio Music Education Association on Ohio Northern's campus, January 14, 1959. This event was specifically designed for music supervisors and classroom teachers of music in the public schools and education students from the three colleges within the district.

Harold Beckett, supervisor of music, Shawnee High School, and Karl A. Roeder (pictured second from the right), chairman of the department of music and sponsor of Chapter 301, served as co-chairmen of the clinic. The lecturer and consultant for the day's activities was Gladys Tipton (pictured third from the left), professor of music education, Teachers College, Columbia University, New York City.

Five companies sent representatives with materials for perusal purposes.

The afternoon session of the clinic featured a discussion and demonstration of music in the elementary classroom. "The General Music Class of the Junior High School" was the discussion topic of Miss Tipton's lecture and demonstration at the evening session.

Special guests for the day included Edith M. Keller (pictured second from the left), Ohio state supervisor of music, and George Wilson, professor of music education at Ohio State University.

The student members were responsible for work preceding and during the day. Thomas Matthews and Charles Hill of the music faculty at Ohio Northern and the students prepared publicity notices, acquired materials and assisted at the coffee hour and dinner between sessions of the clinic.

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Nebraska State Teachers College (Chadron) Student Chapter No. 200 has a membership of thirty-eight this year. Two meetings are held each month; the first is a business and social meeting; the second is a "Work" meeting. At these work sessions the chapter works on the projects for the year.

One of the big events on campus is the annual Blue Key Review. Each sorority, fraternity, and social organization on the campus enters skits and competes for prizes. Two years ago chapter 200 won first prize with skits that were completely original and performed by the group members.

A musical variety show was presented in the spring. A dance band and a swing chorus were featured in the show. The group prepares a monthly newsletter to keep graduates posted on campus affairs, and as a means of exchanging helpful hints and ideas between students and people in the profession.

Officers elected this year were: Ron Riedler, president; Roger Klaiber, vice-president; Page Harvey, secretary; Dorothy Benton, treasurer. Chapter sponsor is Harry E. Holmberg.



Eastern Conference Student Chapter Panel

Student members at Eastern Division Conference. The picture shows panel participants at a student chapter session held at the Eastern Music Educators Conference in Buffalo, January 25, 1959. Seated from left to right are: Joyce Koury, Boston University Student Chapter; George Schermerhorn, Hartwick College, Oneonta, New York, panel moderator; Judith Melvin, New England Conservatory of Music, Boston. Standing are: Mrs. Leta Whitney, New England Conservatory of Music chapter sponsor; and William E. Mudd, Jr., State University Teachers College, Fredonia, New York and MENC Eastern Division student counselor.

This discussion on "Activities of MENC Student Chapters on the National, Division, State, and Local Levels" was one of a number of student activities at the Buffalo meeting. The New York State MENC Student Chapter Executive Committee operated a student center lounge during the convention. The chapters at Rosary Hill College and the University of Buffalo, were hosts at a student reception held in the late afternoon on Saturday. That evening the student chapters sponsored an All-Conference dance, which gave the students a better chance to become acquainted with active members in attendance at the meetings. At the meeting of chapter sponsors and state counselors a committee was appointed to help coordinate the student chapters in the Eastern Conference through assisting them in exchanging ideas for local chapter programs and activities. The committee members: Grace Ullemeyer, New Jersey state student counselor, State Teachers College, Trenton, New Jersey; Mary F. de Vermont, sponsor, Chapter 225, University of Maryland; Olive Fornear, Pennsylvania state student counselor, State Teachers College, Indiana, Pennsylvania; Lee Chrisman, sponsor, Chapter 17, Boston University; Richard Ritscher, sponsor, Chapter 214, Danbury State Teachers College, Danbury, Conn.; Ward Abusamra, sponsor, Chapter 447, University of Rhode Island; William E. Mudd, Jr., chairman, MENC Eastern Division student counselor.

Another feature of the Buffalo meeting was the Intercollegiate Clarinet Choir which performed under the direction of Arthur Christmann of Juilliard School of Music and Montclair (N.J.) State College. The Higher Education Committee cooperated with the student members' organization in conducting a Monday morning panel session on "Building Professional Attitudes."

Anderson College (Anderson, Indiana) Student Chapter No. 479 has been an active organization on the college campus. Meetings have featured guest speakers and panel discussions on vital subjects in the field of music education. The chapter sponsored a public showing of a musical film in April, and in May will act as hosts at a reception and tea honoring the graduating seniors in the music department. Members will also attend the performance of "Die Fledermaus" given by the Metropolitan Opera Company at the Purdue University Auditorium in Lafayette, Indiana, on May 20.

Officers of the chapter are: Myrna Gustafson, president; Shirley King, vice-president; Janet Wright, secretary; and Kay Hargreaves, treasurer. Chapter sponsor is Ingyr Marie Lien, associate professor of music at Anderson College.

Western Carolina College (Cullowhee, North Carolina) Student Chapter No. 356's twenty-three members have observed some very interesting programs this year. A most enjoyable meeting in October featured Richard M. Renfro, chapter sponsor, who presented slides and a description of his experiences while studying and traveling in Europe during last summer. His report concerning the Salzburg and Edinburg music festivals was of special interest. Other enlightening programs consisted of a music majors' recital, a discussion of "The Importance of the MENC" by Dr. vom Lehn of the local music department, films tracing the development of jazz, and on music as a hobby, pastime or career.

Future activities of the chapter will include sponsoring the Western North Carolina Band Clinic and the Western North Carolina Vocal and Instrumental Contest Festival. The highlight of the year's activities is the spring banquet held in honor of the graduating seniors.

It was impossible to include even half of the available photographs and interesting accounts of student members' activities in this edition of the Collegiate Newsletter. The next issue of the Journal will contain another large installment of the reports reflecting the vitality of this important facet of the Music Educators National Conference, in which over 9,000 music education students are enrolled this year.



Western Carolina College, Cullowhee, N.C., Chapter 356



Anderson College, Anderson, Indiana, Chapter 479

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CBDNA-MPPA-MPA COPYRIGHT AGREEMENTS

IN September of 1957 a letter was sent out by the Music Publishers Protective Association (MPPA) to many directors of music departments in colleges, universities and schools throughout the United States, drawing attention to the basic provisions of the copyright law, and pointing out the liability of those who violate the copyright law.

Prior to 1957, many musical performers, both amateur and professional, in small combos or large groups, may have infringed upon the copyright law through failure to secure, from the copyright owners, written permission to make needed special arrangements.

The College Band Directors National Association, although its membership represents but a very small percentage of the total number of professional and amateur musicians in need of special arrangements of copyrighted music, took the initiative in attempting to simplify the process of securing permission. In cooperation with the publishers' organizations CBDNA hoped to design legal forms by which college band directors might apply for permission to make special arrangements for use at athletic and athletic-related events.

In October of 1957 a conference was held between Frederick Fennell (president of the College Band Directors National Association), Walter G. Douglas (chairman of the Board of MPPA) and Philip Wattenberg (counsel for the Music Publishers Association and the Music Publishers Protective Association). At this time it was decided that one of the most effective ways to facilitate the clearance of music for the purpose of making special band arrangements would be through the adoption of a standard form (or forms) on which the director could apply for permission to make special band arrangements when no satisfactory arrangement could be furnished by the publisher. As a result, a band arrangement agreement form was developed and put into experimental use in the fall of 1958 at the University of Colorado. The results were encouraging. Subsequently, certain changes were made in the agreement form (Form I), and a request form (Form II) was drafted. Additionally, a series of "Suggestions for Use of Form I and Form II" were developed. At the CBDNA national meeting in Urbana, Illinois, in December, 1958, the forms

were approved unanimously and accepted by the membership.

The use of the forms is not mandatory. The purpose of the new forms is to provide a simpler, faster and cheaper method of requesting permissions for those who have developed no procedure.

It should be understood that the new procedure does *not* necessarily mean that all requests will be granted. There are instances, for example, where the publisher, through contractual agreement with a composer, does not have the power to grant certain permissions.

Included with this article are reproductions of Form I, and Form II.* It is important that the material be read *carefully*. Those who use the forms should understand that they are bound by the conditions contained in the agreement form.

Frederick Fennell, Philip Wattenberg and the executive boards of the MPPA and the MPA are to be commended for the excellent progress made in 1957-58 toward the solution of the many problems which were encountered.

[This report was prepared for the College Band Directors National Association by Hugh McMillen, past president of CBDNA and a member of the special committee concerned with copyright cooperation.]

The following list includes the publishing firms supporting the project, most of whom had already formally endorsed the agreement at the time of publication of this issue of the Music Educators Journal. A complete listing of the endorsing firms with addresses and names of contact persons will be sent from MENC Headquarters, 1201 Sixteenth Street, N. W., Washington 6, D.C., upon the receipt of request.

The firms: Associated Music Publishers, Inc.; C. L. Barnhouse Co.; Boosey and Hawkes, Inc.; Burke and Van Heusen, Inc.; Chappell & Co., Inc.; John Church Co.; De Sylva, Brown and Henderson, Inc.; Elkan-Vogel Co.; Leo Feist, Inc.; Sam Fox Publishing Company, Inc.; Frank Music Corporation; H. W. Gray Company; T. B. Harms Company; Joy Music, Inc.; Leeds Music Corporation; Edward B. Marks Music Corporation; Mercury Music Corporation; Merion Music, Inc.; Miller Music Corporation; Edwin H. Morris and Company, Inc.; Oliver Ditson Company; Oxford University Press; Theodore Presser Company; Robbins Music Corporation; Will Rossiter; Shawnee Press, Inc.; Southern Music Publishing Company, Inc.

*Copies of Forms I and II and "Suggestions for Use of Form I and Form II" will be mailed from the MENC Headquarters Office upon receipt of request.

FORM I
Band Arrangement Agreement Form
 RECOMMENDED BY THE CBDNA, MPPA AND MPA

To _____ Date _____
 (name of publisher)

We agree that all requests by us for permission to make special band arrangements of musical compositions for which you own or control the copyright, for the academic year..... shall, if granted, be subject to the following conditions with the express understanding that no permission is granted hereby and that no permission shall exist unless and until we shall request and you shall grant a permission with respect to a particular musical composition or musical compositions:

(1) A request shall be made only where no published arrangement suitable to our band director's needs and instrumentation is available.

(2) Special arrangements will be made only by an employee, a member of the faculty, student or other person connected with our institution, or person authorized by the institution, and no unauthorized service or person outside our institution will be used for making such arrangements.

(3) Special arrangements will be performed only by our band and will not be copied for any other purpose whatsoever, and will always remain in the possession of employees, members of the faculty, students or other persons connected with our institution.

(4) The copyright of each special arrangement and the right to copyright the same and all rights in each special arrangement shall automatically vest in the copyright owner of the musical composition, subject, of course, to the permission granted us, and subject further to the condition that you shall not use or license the use of said special arrangement or any rights therein for any purposes without the permission in writing of the arranger. Nothing herein contained shall prevent the licensing by you or your performing right society of the public performance of said special arrangement in the event the performance of said special arrangement is broadcast over radio and/or television.

(5) After each arrangement shall appear the following line:

"Copyright 19..... by..... This arrangement authorized."

Note: The year of the respective copyright on the publisher's printed copy and the name of the copyright owner must be inserted in the above line when it is placed after the arrangement.

(6) Permissions shall limit the use of each special arrangement to that school year for which request is made. Materials shall remain in our custody but their use in any subsequent school year is subject to additional written request and written permission.

(7) Permissions shall be limited to band arrangements for athletic events and athletic-related events.

(8) All permissions shall be strictly limited as aforesaid and shall not grant any right to print, publish, vend, record or publicly perform for profit, it being understood that all rights in all musical compositions are reserved by you, subject to the permissions granted us.

Very truly yours,
 Institution _____

By _____

AGREED TO:

Publisher _____

By _____

FORM II
Band Arrangement Request Form
 RECOMMENDED BY THE CBDNA, MPPA AND MPA

_____ } Publisher and address
 _____ }
 _____ }

Dear _____:

Permission is sought, pursuant to our agreement (See Form I) dated _____, to arrange the following composition(s) for band:

Permission Granted _____	Signed: _____
Date _____	Director of Bands _____
Publisher _____	Institution _____
By _____	Address _____
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By **LEONARD G. RATNER**, Professor of Music, Stanford University. 304 pages, \$7.50.

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A Concept of Musical Growth

AN UNDERSTANDING of the ear process as basis to all musical growth is as rare today among teachers of music as it is among professional musicians. They say that students seeking only superficial knowledge do not want to digest uninteresting things—that to train highly specialized performers in a particular field of activity, the non-essentials must be minimized. To sing the right notes at the right time is essential to the singer, but when will a violinist ever be asked to do so? The violinist, in turn, must learn to read high notes many ledger lines above the staff, while such fluency would be valueless to the drummer. Essential prerequisites for a player in an orchestra are utterly unimportant to a soloist, increased knowledge of theoretical facts will not improve an instrumentalist's playing, practical experience in music is not necessarily a criterion for the quality of a teacher or of a composer.

There is only one answer to such objections to all-around elementary training in music: *they are unfounded*. In all advanced phases of teaching, the music teacher has to face the fact that most of his students have little or no solid foundation to build upon. Theoretical knowledge will not directly improve an instrumentalist's finger technique, but it will broaden his musical horizon and influence his ability to interpret a composition. And would not singers profit by being led through a severe course in ear training since modern vocal compositions require them to hit a tone at any interval, even if it is not a part of an easily heard chord, or even directly supported by an accompaniment?

+

Admittedly, a teacher may have wonderful ideas without a background of ear training experience, but is it really conceivable that without such experience he should be able to present his ideas in their strongest form or exploit them to their fullest extent? The question may arise as to how ear training in its various aspects may be incorporated into the normal student's curriculum, but let us not question the truth that musical learning takes place in the ear, that ear training is the underlying, all-encompassing channel to musical growth, that "musical

learning takes place in the ear, is brought into awareness in the mind and is re-created through skill."¹

The mind is the center of perception and as such responds to aural stimuli. The response of the mind to aural stimuli is the essence of ear training, and by applying basic psychological principles, we can substantiate ear training (mental-aural) as the core of education in music.

+

Another concept of musical learning is one of building a store of information and knowledge about music which in the extreme may leave out the sounding of music altogether. Many musicologists and courses in musicology are criticized for this academic approach. In music, however, scholarship alone does not constitute mastery; knowledge must be accompanied by skill, and skill must be intensified into craftsmanship. Since the unique material of music is tone, the actual place where the learning evolves is not in the intellect, nor in the muscles, but in the ear itself.

Knowledge of historical facts, or of the biography of authors and performers, or of anecdotes of their lives, might be of some value to people who are otherwise deaf to the effects of music, but all this cannot help the student to perceive and to remember the content of music. Arno Schoenberg voiced it beautifully when he said, "The best way to train a musical ear is to confront it, as much as possible, with serious music. Musical culture would spread the fastest if people would read music, or play music, or at least listen to music several times more often than they do today. Vast knowledge of serious music is the foremost requirement of musical culture. But without a thorough ear training even this would not suffice."²

Ear training is valuable, not as an end in itself, but as a step towards musicianship. We, as music teachers, must determine how most effectively to use it in our approach to all the various phases and levels of music education.

Let us see how we can teach ear training in the classroom through the three

¹Flagg, Marion. *Musical Learning*. Evanston, Ill.: Summy-Birchard Publishing Company, 1949.

²Schoenberg, Arnold. "Ear Training Through Composing." *Music Teachers National Association*, Vol. of Proceedings for 1938, pp. 56-63.

kinds of activity which we ordinarily project—listening, performing and creating. The most fundamental thing in enabling the child to hear the music properly is to teach him its phrases and its melody. This is most ideally taught through the medium of the voice, but instrumental teaching properly done can also give the pupil a fine conception of feeling for melody and phrase, provided the use of melodic material at the earliest possible stage of training is not neglected. By a discussion of the melodic curve and the rhythmic structure of a composition we call tonal elements to the pupil's attention so that he may come to perceive for himself, not notes, but meaningful phrases.

Another important aspect in ear training is the harmonic element. To develop the harmonic sense in our pupils, some sort of ensemble performance, either vocal or instrumental, is most ideal. Chord analysis, as such, has little value with children except to help them grasp and recognize the quality or color of tonal combinations. The earliest experiences for vocal ensemble generally come in the singing of rounds, while with the instrumentalists the playing of duets is quite feasible.

Unison singing can and should help in the development of harmonic insight. The principal means of bringing this about is for the teacher to use some kind of accompaniment, and to call attention to it. The accompaniment should not be used to cover up the singers' defects, but to develop certain significant musical insights, notably those having to do with the harmonic content of music.

Ensemble performance will develop the pupil's sense of tonality in the proper way when his attention is called to major and minor modes, modulations, key feelings, cadence points and chord relationships as approached through the analyzing of these elements in actual music. Tone quality, dynamics, and musical imagery all have an obvious relationship to ear training.

+

The creative approach in music education is for the purpose of vitalizing and making more significant the musical experiences of every child. This creative aspect should not be confined to the narrow objective of composing tunes or melodies, but should enter into every phase of the child's developmental growth in music. Russell V. Morgan lists some of the most important types of possible creative activities as follows:

1. Interpretation of musical compositions.
2. Various experiences in rhythm or motion to music.
3. Impersonation in the performance of songs.
4. Dramatization.
5. Development of singing games and folk dances in music.
6. Addition of original stanzas to songs concerned with child activities.
7. Selection of instrumentation for the rhythm band.
8. Active listening which includes: (a) Observation, (b) Comparison, (c) Discovery, (d) Discrimination, (e) Imagination.

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Cowboy Rhapsody	Ralph Matesky	2.50	4.00	E
The Hollow Men for Trumpet and String Orchestra	Vincent Persichetti	1.25	1.25	B

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Come Sweet Death	Bach-Elkan	.50	.20	C
The Golden Sonata	Purcell-Elkan	.80	.25	B-C
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9. Creating harmonic background.
10. Developing understanding of form through composing of short songs and instrumental pieces.²

The purpose of creative activity is not to produce a huge number of composers or compositions, but rather to have our pupils understand the basic structure of music. Such activity will result in an understanding comparable to the training in English composition which enables pupils to understand and enjoy good writing as well as to develop an ability in written expression.

+

In approaching the subject of teaching music theory in high schools, we are generally limited to the teaching of preparatory theory with some elementary harmony and composition. However, music theory at this stage must serve both as a preparation for more advanced study, and at the same time be intrinsically worthwhile for those who will terminate any formal study of music when they are graduated from high school. It must derive from music, be further associated with music and lead to a greater understanding of music. It can no longer be a summary of facts, a collection of rules, and a table of correct and incorrect chord progressions.

The initial approach to music theory should, in my opinion, be one in which the different phases of musical technique are integrated. By this, I do not mean teaching a unit of musical reading, then another of dictation, followed by theoretical facts and terminology, but a truly integrated procedure in which emphasis shifts constantly from one technique to another, the teacher indicating the relationship as related to real music. Let musical experience come first, explanation and drill second. Such a course should be regarded as a culmination of the ear training phase of all school music experience—a course geared to "training the mind to attend to the sensations which the ear reports."³

The salvation is not in the study of theory alone, but also by daily use of theoretical facts in chorus practice, in band rehearsal, in instrumental and vocal lessons, and in creative writing classes. What knowledge is more valuable in developing sight reading skill, phrase comprehension, consistently intelligent performance, and complete musical enjoyment?

The underlying objective of ear training is to promote a maximum of purposeful music translations. As has been indicated, the inner ear must be trained to hear harmonically, melodically, and aesthetically. This is the key to symbolic representation and is fundamental in the reading or making of scores. The more the ear comprehends, the greater the musical responses. Mental perception, that is, our accumulation of musical knowledge, is the basis of communication. Whether we are performers, composers, or teachers, ear training is the

²Morgan, Russell V. "The Creative Experience in Music Education." *Education*, Vol. 69, No. 7, March 1949, pp. 399-402.

³Earhart, Will. *Music to the Listening Ear*. New York: 1932. M. Witmark and Sons.

fundamental element of our ability to function.

In conclusion, ear training is a phase of music education which is of prime importance. As such, it will be to the advantage of music educators to study its functions thoroughly and to adjust their procedures to agree with functional psychological principles.

—RALPH C. REA, head, Division of Fine Arts; chairman, Music Department Fresno State College, Fresno, California; member MENC Music Education Research Council.



Adult Instrumental Program

RECENTLY one of the music industry magazines printed an article about our adult instrumental music program.* The story and pictures were submitted by one of the program's numerous backers among the music dealers of the area. The articles created a certain amount of interest and I have received mail asking about the program. I thought that some notice in the MUSIC EDUCATORS JOURNAL might help answer some questions.

The sponsor of our program is the West Valley School District No. 208, and I serve as the instructor. The same teaching methods that are used in my school classes give parents an idea of how the music program works.

The program offers all interested adults in our school district (just west of Yakima, Washington) free instruction on any orchestra or band instrument, as well as an ensemble in which to play the instrument. Each adult participant must furnish his own instrument and instruction book. The District furnishes the meeting place and I furnish the instruction—both without charge. This began in October, 1957. Some results are as follows:

1. Interest in our music program in the schools as well as in music in general has greatly increased.
2. Many people who played in school organizations are dusting off the old instruments and joining us.
3. Many people who always wanted to play but "knew" they weren't talented enough, are now playing with us.
4. Children in our school program have a renewed interest, and some family practice groups have resulted.
5. There are fewer drop-outs among children of parents in our class.
6. High school and college graduates now may continue playing.
7. By the summer of 1958 the class was playing easy high school music.
8. A system was evolved whereby beginners may join us at any time and receive free instruction. It is not necessary to wait for a new course to start.
9. During the summer, adults bring their children who are members of our school orchestras with them and we play as a series of family groups.

I will be glad to answer any inquiries and help those interested in more information.

ALVIN R. LOEFFLER, music instructor, West Valley Public Schools, 1013 South 28th Avenue, Yakima, Washington

*The Music Trades magazine issue of July, 1958. Publisher: Music Trades Corp., 113 W. 57th Street, Steinway Building, New York 19, New York.



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Tape—the Problem Solver

I AM an instrumental music teacher in a joint school district in Pennsylvania. At the beginning of this school year we had six music teachers—four vocal and two in instrumental music; however, the early resignation of the second instrumental music teacher left me with the entire instrumental load. That meant I had to teach marching band, concert band, dance band, beginning band, all instrumental lessons and the various ensembles throughout the school district. This was a Herculean task, so I called upon all the aids known (and some perhaps unknown) to the instrumental music teaching profession.

The greatest help was the tape recorder. At the end of last school year my concert band taped the marches from a beginning band book. During the summer I took this tape to various schools (we had some instrumental lessons during the summer), and, after teaching the beginning students to have some facility on their instruments, gave them band books containing the marches the concert band taped. After teaching the students the marches in the band books, we played the marches with the tape. This gave the students the feeling of being at a band rehearsal. We could not get the entire group together at one time for combined rehearsal because our new school would not be built for another year or year and a half. Thus we had two junior bands (junior high school), one senior high band and three elementary bands. From these we formed a junior-senior high school marching band. There is a king-size headache no drugstore preparation can cure!

The vocal teachers also had their problems. Many of the rooms had no piano, and it was felt that at least one room with a piano was needed in each building, as a piano is especially essential for rhythm work. Here again the tape recorder came to our aid. The teacher would take the tape recorder home, or to a school room with a piano, and tape as many songs or rhythm patterns as were needed at a given time, school or area. This seemed to work very well, but, since there was only the tape in the possession of the vocal teacher, the home room teacher was in the predicament of having to do the music teaching presented by the vocal teacher but without the aid of the tape. Of course there was only one thing to do: make duplicate tapes and arrange for the use of tape recorders from the Visual Aid Department.

The band is now taping the music for our graduation exercises so that the people concerned can practice for graduation with the taped music of the band, but without the presence of the band, transportation expense, time and schedule changes. Instead of a few rehearsals with the entire group for graduation we now need only one—and we have three graduation exercises, one in the senior high and two in the two junior high schools. Another advantage of this system is that the graduating classes can practice their parts, entrances and exits without disrupting the scheduling of the other classes.

Only the teacher or teachers in charge of the graduating classes need be present, and many times a short rehearsal of the graduation group can be held during a study period, or at least sometime during the school day.

The tape recorder can be used on the field as well as in the class room. Tape the march, marches or entire field routine you are going to use *before* you go to the field for formation practice. After the music is well known and taped, the band can listen to play backs. This is not only done for quality but as a better band builder as well. In addition the musicians can hear themselves play as they go through the field formation on the chalk board.

Now, take this idea another step along the way. We will assume the band knows the routine musically as well as the walk-through from the beginning chalk board steps. Take the band and *tape recorder* to the field or practice area. Walk through the formation. Next take the tape recorder to the press booth and have it played through the public address system (or your own portable system) while the band marches through the drills and for-

mations. Then do the drill and entire routine with the instruments.

The tape can be played for the drill team or majorette group. While this group is rehearsing you can be working with the band proper. Your field captain can explain the routine to the group and follow through with the same procedure employed with the band.

Perhaps you want to use this idea in a different way, or for a different type of show, or a gag show. Tape the music, have it played through the public address system, but bring the entire marching group on the field without instruments. The group can go through the various routines with different colored cards, costumes, flags or pompons for daylight shows, or different colored lights for night shows. Of course, with this greater freedom of movement more time can be spent on the show if you want to do something special.

These ideas seem to be well worth the extra time (it will only be extra time at first) you and the band spend on taping the music. Perhaps you would rather tape more than one band show at a time. This is possible if you plan your shows well

MTNA ELECTS OFFICERS



MUSIC TEACHERS NATIONAL ASSOCIATION OFFICERS, elected for the coming two-year period at the biennial national convention at Kansas City, Missouri, on February 27. Left to right are: James Peterson, vice-president (University of Omaha); John Lowell, secretary (University of Michigan); LaVahn Maesch, president (Lawrence Conservatory of Music); Duane Haskell, retiring president (Arkansas State College); and Allen I. McHose, treasurer (Eastman School of Music). First vice-president is Duane Branigan (University of Illinois) who was unable to be present for the picture.

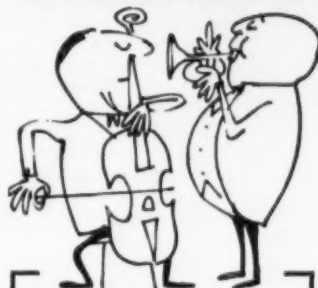
New members elected to the Executive Committee were: Celia Mae Bryant, University of Oklahoma, Norman, Oklahoma; Theodore Kratt, University of Oregon, and Mrs. Merle Sargent, Miami, Florida.

The association elected the following as members-at-large of the Executive Committee: Merrill Ellis, Joplin Junior College, Joplin, Missouri; Mrs. Beth Miller Harrod, Lincoln, Nebraska; Himie Voxman, University of Iowa, Iowa City, Iowa; and Franklin Launer, Christian College, Columbia, Missouri.

S. Turner Jones, executive secretary, reports that twelve hundred teachers registered for the convention, and over two hundred fifty participated in the program, in addition to twenty-five performing groups from the outstanding schools of the area.

Keynote speaker for the convention was William Schuman, president of Juilliard School of Music, New York City. Banquet speaker was Howard Hanson, director of Eastman School of Music, and MTNA past president. Other prominent persons on the program included Joseph Szigeti, Soulima Stravinsky and Virgil Thomson. The delegates were guests of the Kansas City Philharmonic Orchestra at a special concert.

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The tape recorder has unlimited possibilities. These are just a few of the ways this aid has helped me in a time when help was needed. It has saved me time and many headaches. Perhaps it will help you too.

—ROBERT E. ZWALLY, instructor in music, Twin Valley Joint School District, Honey Brook, Pennsylvania.



Letter to the Professor

[The following is an actual letter from a first year teacher to her former professor. Only slight alterations or deletions have been made to protect the innocent or avoid alerting the uneasy.]

WELL, the school year is well over half gone. It's hard to realize. I've learned more than my students, probably—and certainly worked and worried more.

I've found out a few interesting items. I've been checking record cards in one of my schools (it's impossible to check them all). I hadn't realized how many average people there were. I guess most are—that's an obvious fact I somehow overlooked.

I've been interested in the relationship of IQ to ability. (I hesitate to use the word talent—talent is so often an ambitious mother.) I'm amazed that my most successful students are barely above average. 114 is my highest (in regard to my better students). I have one exceptional student (125 or above) and she's not interested. What floored me was that one of my boys who shows a quickness to grasp ideas and finds it all quite easy is a student who experiences little success in the classroom and whose IQ is below average—90 to 95.

Oh yes, I have a set of twins—identical—whose abilities are not equal. Neither is very quick but the difference is quite distinguishable. In every other way they seem identical. In fact, their personalities are so alike I had to separate them. It didn't seem fair to them or to me to continue them together.

I am teaching them all the basic chord progressions. My philosophy is that this should start real early. I didn't know a V₇ from a I till I got to college. And also—since permanent enrollment cannot be counted on—I want to leave them with something very basic and something to go from. If they were never to study formally again, at least they'd have the foundation to play by ear and to play for their own entertainment. You remember how the elementary education students' eternal practicing of I IV I V, I used to nauseate me? I don't know why they had to practice so much. My beginners catch on quickly, as do the older ones. Nothing is easier

for them to grasp. They can play them in almost any key. Of course, it's mostly a matter of position and I have to point out the sharps and flats in the key occasionally. It's a fine way to teach key signatures. Don't feel I'm telling you this. I'm just informing you of my discoveries.

This will be a process which will go on and on. You surely can't make many discoveries in training or out of books. There's no shortcut it seems. I feel much less guilty than before. I find more and more to prepare for. I'm always running off exercises for the pupils. I gave them sheets of "O Susanna," "Old Black Joe," and "Old Folks at Home" in the keys C, G and F respectively—written for right hand only with the chords written above—Roman numerals not letter names. This is a better test for their ability to transfer what they learn from key to key. I'm proud of the way they can do this. The beginners can do it with almost as much ease as the older kids. Sometimes I let them try to change chords correctly as I play a familiar tune on the upper end. (By ear that is.)

I'm trying to be consistent about development of habits. I've started my beginners out counting right away. It's so much harder to try to correct the more advanced kids. They seem to be able to concentrate on only one thing at a time. It's more stubbornness than anything else. Gradually I've been able to wear down the resistance of most. That's an advantage the piano player has to be able to count aloud. I'm struck also with the effec-

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tiveness of clapping rhythm. The physical act seems to be transferred into the fingers. It's probably explainable but it is a little mysterious to me.

Another thing I've been doing is in regard to the history of the piano. In my situation the class piano program is really not too much a class but individual lessons in miniature. This is far from ideal but it must be so as circumstances exist. So I feel that anything I can present as a class situation is to the good. I've done a little research but ended up including just about what I knew in the first place in a three page summary. I tried to make it as interesting as possible, beginning with the dulcimer and describing such phases as the clavichord and harpsichord. I never realized it would be so difficult to write on the elementary level. They studied the pages outside of class and the quiz I've run off will tell both the effectiveness of the summary and perhaps indicate what sort of a test maker I am. I intend to let them hear some recorded selections of the clavichord, harpsichord and such other things as are appropriate to the unit. Enough of that.

I started out writing quite decently I thought, but you see how erratic my pen is. Something quite amusing happened the other day in connection with my penmanship. I had sent out notices about lesson payments and of course had signed them with my usual signature. I had one given to the principal. It was returned with the initial letters of my name circled and the comment, "Please use public school letter forms," with an example of how my signature should look. I almost burst with laughter for she had even sent me a cardboard chart illustrating the desired forms. What would she do with your distinctive signature?!

My big problem now is men (this is unusual?) or rather the lack of them. Teaching provides limited opportunities. Male type teachers are invariably married—oh, quite. I have one acquaintance who teaches outside the system but lives at the same place I do. His attentions are constant. He visits me every evening almost without fail, but he appears to regard me as though I were of the neuter gender. He is most cautious—a fact demonstrated by the fact that he has reached the age of 26 in single bliss. I'm a trifle piqued by the situation. It fills me with misgivings. I look askance both at myself and him. He's overconscious of female wiles, so one proceeds slowly. I am spreading an almost invisible spidery web but if he should happen to become enmeshed I might be at a loss as to my next move. Well, as our Eastern neighbors say "what is written, is written." Time enough later for the answers. The challenge is my immediate concern and should prevent boredom. Women are absolutely without ruth, you agree?

This has been a wordy thing. I hope the shop talk has not been dull and that this "saga" hasn't taken up too much precious time. You're so very good about answering me. Better than anyone else among my college connections. I appreciate it a lot and I look forward to your reply.

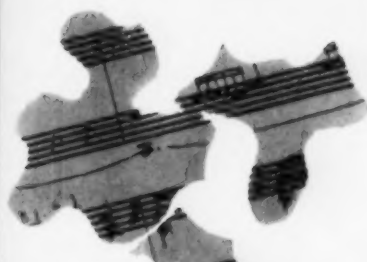
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THE CHANGING SCENE

❖ **DAVID BARNES**, principal of Memorial High School of Eau Claire, is the new president of the Wisconsin School Music Association and Edward Ludwig of Gresham has been named president-elect.

❖ **WILKSE S. BOBBITT** has been appointed assistant professor of music at East Tennessee State College, where he will be co-director of the East Tennessee State College Band and director of the Training School Band.

❖ **DAVID S. COOPER**, chief of the Music Branch of the United States Information Agency, has been named dean of the Peabody Conservatory of Music in Baltimore, where he will succeed the retiring dean, Virginia Carty.

❖ **JOSIAH DARNELL** of the Murray State College music faculty is the newly elected president of the Kentucky Music Educators Association.

❖ **WARREN EDMUNDSON**, music director in the Fredonia, Kansas, schools, died in his home in Fredonia, February 2, 1959.

❖ **LEONARD FEIST**, a vice-president of the company, has been appointed general manager of Associated Music Publishers, Inc., New York City.

❖ **JOHN H. FISCHER**, superintendent of public instruction for Baltimore, Maryland, will take office September 1, as dean of Teachers College, Columbia University, succeeding Stephen M. Corey.

❖ **LEON FLEISHER**, concert pianist and winner of the 1952 Queen Elisabeth of Belgium International Music Competition, has been appointed to the faculty of the Peabody Conservatory of Music in Baltimore. He will begin his affiliation with the school in October, 1959.

❖ **MARGARET GILL**, associate executive secretary of the Association for Supervision and Curriculum Development, will become executive secretary on July 1, 1959, succeeding Rodney Tillman.

❖ **BEN HOAGLAND, JR.**, formerly sales and promotion manager for Shapiro Bernstein & Company, is now director of educational music for the same firm.

❖ **J. R. HUCKSTEP**, director of bands and choirs in the Raytown, Missouri, public schools, is retiring at the end of this school year. Mr. Huckstep, a long-time member of MENC, is a past-president of the Missouri Music Educators Association.

❖ **ALFRED W. HUMPHREYS** stopped in to visit the MENC headquarters office on his return from a leave spent in Europe. He was headed back to Montana and his work as state supervisor of music.

❖ **LELAND A. LILLEHAUG**, director of bands at Augustana College, Sioux Falls, South Dakota, has been awarded a Danforth scholarship under which he plans to study for his doctorate at Eastman School of Music.

❖ **MIRIAM McNAUGHTON** of Lincoln Park, Michigan, and a member of MENC since 1930, passed away early this year.

❖ **WALTER A. MASON**, a former president of the Alabama Music Educators Association and a member of the faculty of Jacksonville State College, has died. A scholarship fund in his memory has been begun at the college where he was chairman of the Division of Fine Arts.

♦ **DAVID MATTERN**, long prominent in MENC national, North Central Division, and state activities, for many years chairman of the Music Education Department of the University of Michigan, Ann Arbor, died April 14.

♦ **ERNEST C. MOORE**, former faculty member at Lawrence College and director of instrumental music in the Appleton Public Schools, in recent years music education staff advisor for G. Leblanc Corporation, died in his home in Kenosha, Wisconsin, January 3, 1959.

♦ **THOMAS J. PULASKI** is now serving as Associate in Music Education with the New York State Education Department succeeding William N. Reeves who has joined the faculty of the University of Colorado at Boulder. Mr. Pulaski had been associated with Ithaca College, Ithaca, New York.

♦ **CALVIN Y. ROGERS**, Ashland College, Ashland, Ohio, is to be the new editor of Triad, official publication of the Ohio Music Education Association. He will succeed E. Richard Shoup of Urbana on July 1, 1959.

♦ **CLARENCE F. ROTH**, music teacher at Ann Arbor High School, Ann Arbor, Michigan, is one of the 1959-1960 John Hay Fellows who will receive a year's leave for study in the humanities.

♦ **WARREN H. SCHIMNOWSKI** is the new president of the South Dakota Music Educators Association. He is director of choral music at the Aberdeen Central High School.

♦ **E. B. SHLIM**, for twenty years associated with the Lyons Band Instrument Company of Chicago as educational director and sales manager, has joined the G. Leblanc Corporation of Kenosha, Wisconsin, as the merchandising manager.

♦ **RAYMOND STEWART** has been appointed instructor in music education in the Music Department of the University of Bridgeport, Connecticut, in charge of the University Band and teaching classes in woodwinds and music appreciation. He was formerly the director of music in Randolph, Massachusetts.

♦ **FINN VIDERO**, world-renowned Danish organist, has been appointed Acting Yale University Organist for the academic year 1959-60, serving in the place of H. Frank Bozyan, who has been granted a leave of absence next fall.



TEACHER AT WORK. Schools participating in the New York State Educational TV project sponsored by the State Department of Education recently heard an interesting demonstration given by Richard C. Berg, director of music education, Yonkers, New York, Board of Education. The instrument shown is the Wurlitzer Electronic Piano designed for classroom student use with earphones, or with its own speaker.

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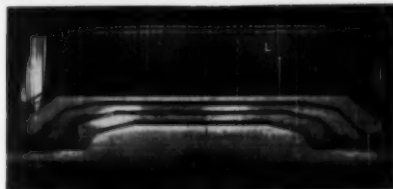
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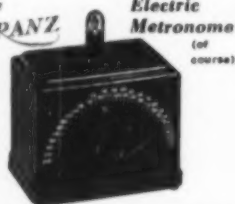
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LETTERS

Road Map Wanted

I ENJOYED very much Miss Mary Hoffman's article, "Criteria for Judging Music Appreciation Classes," in the November-December 1958 JOURNAL, and agree wholeheartedly that these are sound criteria. However, I would like to know (and I'm sure others would, too) how to plan a course in order to accomplish these things. It's not enough to know what Heaven looks like and to recognize the fact once you are there. I want to know how to get there by the most direct route without a waste of time and to have a reasonable degree of assurance that I am on the right path while enroute.

—BEN BAILEY, chairman, Music Department, Mississippi Industrial College, Holly Springs, Mississippi.

Thank You, Mr. Rogers

I WANT to take this opportunity to thank you for the coverage the Music EDUCATORS JOURNAL gave in the November-December issue to the report of Miss Keller's Honorary Degree at Ashland College. Many people here in Ohio remarked about it to me during our recent state meeting in Akron. I am sure that I speak in behalf of all of these people when I express appreciation.

One little problem: Somehow the name of Louis Pete was left out of the story. In the picture Mr. Pete is standing immediately on Miss Keller's right. Mr. Pete does part-time teaching at the college and, therefore, should have had his name listed with the faculty. Is there some way we can correct this?

—CALVIN Y. ROGERS, chairman, Department of Music, Ashland College, Ashland, Ohio

[Yes indeed—and this is the way MEJ chooses to apologize to MENC member and co-worker Louis Pete for error of omission, and to thank MENC member Calvin Rogers for a thoughtful report regarding the error and the Ohio response to the article about Ohio's Edith Keller, which the MEJ was so pleased to print in the November-December 1958 issue.]

New Look in Choral Clinics in Virginia

FAIRFAX COUNTY's second choral clinic, held October 22-26, 1958 at Annandale, Virginia, High School, was planned with somewhat different objectives than many such events. It was scheduled in the fall in order to give most benefit to the choral programs of the co-operating Fairfax County schools. This year 210 students participated, each of the seven schools having a quota of thirty students. These students were not entirely chosen from the "top group" in each school; in fact less talented students were especially encouraged to attend the clinic.

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The guest conductor for the clinic was Mr. Wayne Hugoboom of Manatee Jr. College, Bradenton, Florida.

The clinic differed from most other choral clinics in that emphasis was not placed on presenting a performance at the end of the session. Rather, in the nightly meetings of the group, considerable time was spent on basic choral problems as they developed in singing the selected music. The various selections used were presented to the students for the first time on the first night of the clinic. Mr. Hugoboom presented these selections in a variety of ways that proved interesting to both the students and the choral directors of the county.

There seem to be many advantages in not having to present a performance, as such, at the end of the clinic. One advantage, of course, as is stated above, is that the students do not have to spend weeks in advance learning the music. The music can be used as a vehicle to develop a beautiful tone, to develop an awareness of balance and blend, and to give both the students and choral directors a new insight into developing meaningful interpretations.

During the day, Mr. Hugoboom visited in various county high schools, listening to and working with different choirs and consulting with their directors. This proved to be a most beneficial aspect of the clinic.

Mr. Hugoboom spoke highly of the enthusiasm of the students and the choral

directors of Fairfax County, and praised the farsightedness of the Fairfax County School Board for sponsoring this type of choral clinic.

—RICHARD D. MISHLER, chairman, Fairfax County, Virginia, Choral Clinic.

For the Good of the Order

[Not so long ago the Music Educators Journal was reminded that mimeographed copies of fifty-five units (supplementing an article on "General Music in the Senior High School") would be furnished to music educators upon application, according to a footnote to the article, which appeared in the November-December 1949 issue. Inasmuch as almost ten years had elapsed since this promise was made, the Journal staff thought it would be interesting to check with author Paul E. Duffield to determine the extent to which this promissory footnote had been honored. The record is reprinted here for its general interest and in acknowledgment of an unusual extension of MEJ service.]

HERE are the statistics you requested on the circulation of the audio-visual general music class lesson outlines, "A Comprehensive General Music Course in Fifty-five Units" and "Global Music" (seventy-five lesson plans for an audio-visual tour of twenty-five nations).

First offered in the MUSIC EDUCATORS JOURNAL, December 1949, requests for the "Comprehensive General Music Course" have passed the 2800 mark. Copies have been sent to every state (USA), five provinces of Canada, Mozambique (Africa) and Melbourne (Australia).

Numerous teachers colleges have requested twenty to thirty copies at one time, and I have annually (since 1953), distributed copies to the senior class in music education of Temple University, in a two hour demonstration lecture, which I give at the invitation of Wilbert Hitchner.

I have given demonstration lectures on these courses at Harrisburg, Atlantic City, Easton, Hartford, Detroit, Swarthmore, as well as on several programs for Louis G. Wersen, here in our Philadelphia school system.

"Global Music," first offered in MEJ in July 1946, has produced requests for more than 1300 copies to date.

Filling all these requests has been quite a "mail order" project during the past ten years, and I have no idea how much postage I have paid out—let's say, it's my contribution to the fine work of MENC for the music educators of America!

In retrospect, since these requests continue to arrive so many years after publication, it is a superb tribute to the thoroughness with which the MUSIC EDUCATORS JOURNAL is read and preserved for reference.

—PAUL E. DUFFIELD, coordinator Audio-Visual Education, Northeast High School, Philadelphia, Pennsylvania.

Book Loan

THE MUSIC BUILDING books arrived in time for the meeting and were put to good use. As luck would have, I had the summer flu the day of the meeting and asked Perry Dennis, local band director, to pinch hit for me. He passed



DR. ARVED KURTZ, Director of the NEW YORK COLLEGE OF MUSIC and a noted violinist and composer, offers his critical analysis of a performance just given by two young students at the college. DR. KURTZ, who has recorded their playing with his NORELCO 'Continental' tape recorder, points out a passage he wishes the girls to listen for as he prepares to play back the performance. "I am very pleased with the reliable service given me by my NORELCO tape recorder, and of course with the excellence of the quality of its sound," states DR. KURTZ. "Both the students and the teachers at our college find it most useful in the evaluation of performance and progress." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1AA4, 230 Duffy Ave., Hicksville, L. I., N. Y.

out all of the books as well as copies of "Sample Louisiana Music Rooms" (copy enclosed) and led a discussion of music room plans. He told me that the discussion was lively and stimulating and that the MENC book certainly helped.

Five of the directors present kept books and would like for you to bill them at their school addresses:

Wayne Wood, Hackberry High School, Hackberry, La.; Claude Sumner, Oakdale High School, Oakdale, La.; Harry Greig, Lafayette Senior High School, Lafayette, La.; Paul Myers, LaGrange Junior High School, Lake Charles, La.; George Hage, Landry Memorial High School, Lake Charles, La.

All of the band directors at the meeting are now aware of this edition and will know where to order when necessary.

The remainder of the books are being returned—please let me know if any are damaged or if I might have miscounted. Enclosed is the cash for postage as invoiced. Let me know if incorrect.

Thanks very much for this service and thanks also for the extra book. As I have a new one, I have given it to Perry Dennis for pinch hitting for me.

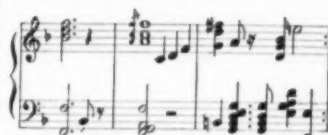
—NORMAN SMITH, band director, McNeese State College, Lake Charles, Louisiana.

[Write to the MENC office if you know of a situation where loan copies of "Music Buildings Rooms and Equipment" would be useful in connection with plans for school building, remodeling or music equipment purchase.]

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Adjudication. See "Competition Materials and Music Lists."

Administration. See "Supervision and Administration."

A F of M—Code with. Adopted 1947 by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators. Single copy free. Quantity prices on request.

Afro-American Music. A brief analysis of the sources and development of jazz music, with a historical chart devised by author William H. Tallmadge. 1957. 8 pp. 25c.

Awards. See "Grants and Awards."

Balance in Education, Let's Keep Our, by Lyman V. Ginger, president of the National Education Association of the United States. 1958. Four-page leaflet. Single copy 5c; dozen 35c.

Basic Concepts in Music Education, published as Volume I of the Fifty-sixth Yearbook of the National Society for the Study of Education, prepared by a committee representing the MENC and the NSSE, Thurber Madison, chairman. 1958. 375 pp. Paper cover \$3.25; cloth \$4.00. Send orders to University of Chicago Press, 5750 Ellis Ave., Chicago 37, Ill.

Bibliographies. See under heading "Bibliographies."

Business Handbook of Music Education. A manual of business practice and relations for music educators. Published by the Music Industry Council. Single copy free to any music teacher or student of music education. Send requests to the MENC.

Careers in Music. A useful four-page brochure jointly sponsored by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Available from the offices of any one of the three organizations. 1956. 4 pp. 5c single copy. Lots of 25, \$1.25; 50, \$2.00; 100 or more, \$3.00 per hundred. Prices include postage.

Careers in Music Teaching. See "Your Future as a Teacher of Music in the Schools."

Child's Bill of Rights in Music, The. Interprets what is meant by the MENC slogan, "Music for every child; every child for music." Adopted as the official resolutions of the MENC at its 1950 biennial convention. Four-page leaflet. 1 copy free. 100, \$2; dozen 35c.

Classroom Teacher, Musical Development of the. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus; suggests ways whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

Codes. See "A F of M," "National Anthem."

Community Music. See "Music for Everybody."

Competition-Festival Materials. See under heading "Competition Materials and Music Lists."

Conductors, Student. See "Student Conductors."

Construction and Equipment. See "Music Buildings, Rooms, Equipment."

Evaluation of Music Education, The. Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the MENC Commission on Accreditation and Certification in Music Education in cooperation with the National Association of Schools of Music and American Association of Colleges for Teacher Education. Planographed. 1933. 17 pp. 20c. Quantity prices on request.

Films, An Alphabetical Listing of 16mm. Music. 1958. Mimeographed. 48 pp. 50c. See "Handbook on 16mm. Films for Music Education."

Four and Fives, Music for. Prepared for Commission IV (Music for Pre-school, Kindergarten and Elementary School by the Nursery and Kindergarten Committee, Beatrice Landeck, chairman). 1958. 32 pp. paper cover. 75c.

Grants and Awards in the Field of Music, Educational. Prepared by Everett Timm. A directory of assistance, awards, commissions, fellowships and scholarships. 1957. Planographed. 43 plus 2 pp. and cover. 50c.

Group Activities, Guiding Principles for School Music. Report of a joint committee representing the North Central Association of Colleges and Secondary Schools, the Contest and Activities Committee of the National Association of Secondary-School Principals, and MENC. 1957. 8 pp. 25c.

Guidance Information. See "Careers in Music."

Handbook on 16mm. Films for Music Education, prepared by Lilla Belle Pitts, 1948-51. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. Included: "An Alphabetical Listing of 16mm. Music Films," 1958 report of Committee on Films, Film Strips and Slides, Earl Houts, chairman. Prepared for Commission IX (Music in Media of Mass Communication). 48 pp. Total price, \$1.50.

Higher Education, Music in, by Robert A. Choate. Information concerning positions open in the music profession and opportunities in the field of music education. 8 pp. Single copy 30c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 18c each plus postage.

International Understanding? How can Music Promote. Prepared by Vanett Lawler, executive secretary of the MENC. 1957 reprint from an article published in *The Bulletin of the National Association of Secondary-School Principals*, December 1956. 8 pp. 50c.

Music Buildings, Rooms and Equipment. Completely revised and enlarged edition of the former Music Education Research Council Bulletin No. 17. Prepared by the MENC Committee on Music Rooms and Equipment, Elwyn Carter, chairman. 1955. 96 pp., looseleaf, 113 illus. \$4.50.

Music Education in a Changing World. Report for the Music in American Life Commission on Music in the Community, Max Kaplan, chairman. 1958. 60 pp. and cover. \$1.00.

Music Educators Journal. See under heading "Periodicals."

Music for Everybody. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations. 64 pp. Paper cover. 1950. \$1.00.

Music in American Education (Source Book II). Current handbook and guide for music educators and students of music education. Edited by Hazel Nohavec Morgan. 1955. 384 pp. Flexible board cover. \$4.75.

Music Lists. See "Competition Materials and Music Lists."

National Anthem of the United States of America, The Code for the. Recommendations applying to all modes of civilian performance of *The Star-Spangled Banner*. Printed in a four-page leaflet with the authorized "service version" in A-flat (words and music). Single copy free; per dozen copies, 35c; per hundred, \$2.00.

Piano Instruction. See under heading "Piano in the Schools."

Pre-School and Kindergarten. See "Fours and Fives, Music for."

Program for Music Education, Outline of a. Prepared by the Music Education Research Council and adopted by the MENC at its 1940 meeting. Revised 1951. Four-page leaflet. 5c. Quantity prices on request.

Public Relations, The Music Teacher and. Prepared for Commission III (Music in General School Administration) by the Committee on Public Relations in Music Education, Edward J. Hermann, chairman. 1958-48 pp. Paper cover. \$1.00.

Research in Music Education, Journal of. See heading "Periodicals."

Secondary-School Curriculum, The Function of Music in the. Treatise representing a cooperative enterprise of two departments of the NEA—the National Association of Secondary-School Principals and the MENC. 1952. 60 pp. \$1.00.

Secondary Schools, Music Education in the. Recommendations pertaining to music in the secondary schools. (Report of the Activities Committee of the Commission on Secondary Schools of the North Central Association of Colleges and Secondary Schools. Adopted 1951.) 12 pp. 15c per copy.

Senior High School, Music in the. Prepared by Music in American Life Commission VI, Wayne S. Hertz, Chairman. 1959. 88 pp. \$2.25.

Singing in the Schools. Three monographs by Helen M. Hosmer, chairman. Titles: "Small Vocal Ensembles," "Assembly Singing," "Choral Music in the Junior High School and Its Relation to the Adolescent with Particular Reference to Boys' Voices." 1958. 32 pp. and cover. 50c.

Supervision and Administration in the Schools, Music. A report of the Music Education Research Council (Bulletin No. 18), 32 pp. 1949. 50c.

Student Conductors. Includes sample of written test for student conductors. 1957. 3 pp. Single copy 20c. Quantity prices on request.

Your Future as a Teacher of Music in the Schools. Valuable source of information for high school counselors and students considering music teaching as a vocation. 1954. By William R. Sur. 8 pp. 30c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 18c each plus postage.

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BOOKS AND THINGS

THE MUSIC INDEX. The annual cumulation of periodical literature in music for the year 1957, is now available. For the first time this catalog lists the names of authors of leading articles and books, thus increasing its service to users. Available from Information Service, Incorporated, 10 W. Warren, Detroit 1, Michigan.

"MUSIC TODAY" is the new periodical published by the American Music Center, Inc., of 250 West 57th Street, New York 19, New York. Avowed objective is the distribution of information about the availability of American music.

DOES BETTER EDUCATION COST MORE? This is the title of a report by the Committee on Tax Education and School Finance of the National Education Association, released in March. The conclusion reached by the study is that "all other things being equal, more money buys better education." Copies may be secured from the NEA at 50c the single copy. 10 percent discount on 2 to 9 copies; 20 percent on 10 or more copies.

"BUNIYADI TALIM" is a new and interesting education periodical from India. Subtitled a "Quarterly Journal of Basic Education," it is a bilingual (Hindi and English) publication of the Ministry of Education and Scientific Research of the Government of India. Basic Education is a movement involving the teaching of crafts and the development of the intellect simultaneously. This plan, initiated by Mahatma Gandhi, is the national system of elementary education. Its hope is to bring universal education and increased prosperity to the people of India.

JUNIOR COLLEGE DIRECTORY published by the American Association of Junior Colleges contains a directory of junior colleges, an alphabetical list of junior college organizations and societies and an analysis of junior college growth. It is available for one dollar from the Association at 1785 Massachusetts Ave., N.W., Washington 6, D.C.

"YOUR GIFTED CHILD," a publication of the Children's Bureau of the U. S. Department of Health, Education and Welfare, is a recent addition to that office's publications for parents. Though designed for parents of the gifted, it contains helpful suggestions for all those who work with children. Copies may be obtained for 20c from the Superintendent of Documents of the U. S. Government Printing Office, Washington, D.C.

MUSIC FOUNDATIONS. The Sigma Alpha Iota Fraternity distinguished itself with the January 1959 issue of "Pan Pipes." This number gives much deserved recognition to foundations and their service to American music. The twelfth annual summary (1958 year) of contemporary music is also most interesting. All in all, a very worthwhile issue.

MUSIC APPRECIATION RECORDS, originated by the Book-of-the-Month Club, have been adopted by the RCA Victor Society of Great Music as a service to its members. A single RCA Victor Music Appreciation Record will be made available each month covering one of the three offerings to members for that period.

GUIDE TO TEACHING PIANO, recently produced by the Arizona State Music Teachers Association, lists material for piano students in twelve sections corresponding with the twelve years of school attendance. O. M. Hartsell of the University of Arizona at Tucson was committee chairman.

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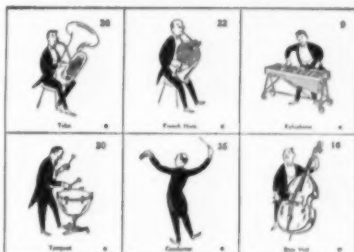
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PERIODICALS

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Journal of Research in Music Education. Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. When included with special active membership dues, \$2.00.

State Music Education Periodicals. Official magazines of the respective federated state and territorial units of the MENC. See complete list in current issue of Official Directory. Copy on request.

BIBLIOGRAPHIES

Contemporary Music. A suggested list for High Schools and Colleges. Prepared by a Committee of the MENC, Howard A. Murphy, Chairman. 1959. 32 pp. 75c.

Films for Music Education, Handbook of 16 mm. See under "Films."

Index to Americana in the "Musical Quarterly." Hazel Kinsella. Fall, 1958 (Vol. VI, No. 2) issue of JRME. Single copies \$3.00.

Music Education Materials—A Selected Bibliography. A Music Education Research Council report prepared by a special committee under the chairmanship of Earl E. Beach. Published as an issue of the Journal of Research in Music Education. Vol. VII, No. 1. 100 pp. Paper cover, sewed binding. Single copy price, \$3.00; with 1959 JRME subscription (2 issues), \$3.75. Available January 1959.

Present-Day Music, An Examination of. A selected list of early grade piano material, books and recordings. 1954. 10 pp. and paper cover. 30c.

Research Studies in Music Education, Bibliography of. 1932-1948. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp. Paper cover, sewed binding. \$2.00.

Research Studies in Music Education, 1949-1956, Bibliography of. Prepared by William S. Larson. Published as the 1957 Fall issue of the Journal of Research in Music Education. Includes more than 2,000 titles not contained in Mr. Larson's 1932-1948 compilation. 1958. 165 pp. Paper cover, sewed binding. \$3.00.

String Teachers, Bibliography for. See under "Strings."

PIANO IN THE SCHOOLS

Keyboard Experience and Piano Class Instruction. (Piano in the Classroom.) A guide and aid for all who are concerned with teaching or curriculum planning. Edited by William R. Sur. 1957. 48 pp. and cover. \$1.00.

Music Begins with the Piano. An illustrated brochure presenting opinions of leading educators regarding the importance of piano in music education, MENC Committee on Piano Instruction in the Schools, Robert Pace, chairman. 1958. 8 pp. and cover. 10c.

Piano in School. A memorandum for administrators, teachers and parents by Raymond Burrows. 1949. 16 pp. 25c.

Piano Instruction in the Schools. Report and educational analysis of a nation-wide survey of piano instruction in the schools. 76 pp. Illustrated. 1949. Paper cover. \$1.00.

Teaching Piano Classes, Handbook for. A valuable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

Traveling the Circuit with Piano Classes. School superintendents, directors and teachers tell how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

STRINGS

String Instruction Program in Music Education, The. A series of reports issued by the MENC Committee on String Instruction in the Schools, Gilbert Waller, general chairman.

String Instruction Program No. 1 (SIP I). Chapters: (1) The Importance of Strings in Music Education. (2) String Instrument Study and Playing. (3) Improvement in Teacher Training Curricula in Strings. (4) Basic Principles of String Playing as Applied to String Class Teaching. (5) Minimum Standards for String Instruments in the Schools. 1957. 24 pp., cover. 75c.

String Teachers, Bibliography for (SIP II). Albert Wassell and Walter Haderer. 1957. Planographed. 16 pp. and cover. 50c.

String Teacher and Music Dealer Relations and Problems (SIP III). By John Shepard and Subcommittee. 1957. 12 pp. and cover. 50c.

Recruiting Strings in the Schools (SIP IV). By William Hoppe and Subcommittee. 1957. Planographed. 7 pp. and cover. 50c. In same pamphlet with SIP V.

Interesting String Majors in Music Education (SIP V). By Gerald Doty and Subcommittee. 1957. Planographed. 8 pp. Included in pamphlet with SIP IV, which see for price.

Why have a String Program? (SIP VI). By Markwood Holmes and Subcommittee. Planographed. 7 pp. and cover. 50c. Included with SIP VII.

Selection and Care of a String Instrument, The (SIP VII). By Frank Hill and Subcommittee. 1957. Planographed. 8 pp. Included with SIP VI, which see for price.

Double Bass Playing, Basic Principles of. (SIP VIII). By Edward Krolick. 1957. Planographed. 14 pp. and cover. 50c.

Cello Playing, Basic Principles of. (SIP IX). By Louis Potter, Jr. 1957. Planographed. 14 pp. and cover. 50c.

Violin Playing, Basic Principles of (SIP X). By Paul Rolland (String Instruction Program X). 40 engraved examples and illustrations. 1958. 64 pp. and cover. \$1.50.

COMPETITION MATERIALS AND MUSIC LISTS

Adjudication, Standards of. This is the completed section on adjudication of music competition-festivals in preparation for the NIMAC Manual on Interscholastic Activities in Music. 1954. Mimeographed. 9 pp. and paper cover. 25c.

Official Adjudication Forms. Entirely new special forms for each of 17 contest categories for use in 1959 competitions and festivals. (National Interscholastic Music Activities Commission of MENC.) See complete listing below.*

Selective Music Lists for Band, Orchestra, String Orchestra, Choral Groups. Prepared by NIMAC. 1958. 48 pp. and cover \$1.50.

Selective Music Lists for Instrumental and Vocal Solos, Instrumental Ensembles. Prepared by NIMAC. 1957. 96 pp. and cover. \$1.50. (Vocal ensembles are not included.)

Sight Reading Contests. Guide to the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. NIMAC, 1954. 14 pp. and paper cover. 25c.

*Official Adjudication Forms. The forms listed below are new with one exception (Student Conductors). Three of them, Instrumental Ensemble—String (SIE-15), Choral—Small Ensemble (VE-16) and Marching Band Inspection Sheet (MBIS-17), represent categories not previously available. The others are thoughtful revisions of previously existing forms. Printed on a variety of colored paper, the new sheets are also punched for loose-leaf filing. The forms have been considerably simplified and all statistical data is concentrated in one section. The Marching Band Inspection Sheet provides on the back a diagram of a 200-piece band (10 files by 20 ranks) for locating specific offenders in posture, uniform, state of instrument or personal appearance. Band directors may wish to use these forms for their weekly inspections. Teachers will find even more classroom uses for others of the new forms than was true of the older ones.

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SC-4	Student Conductor
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DM-6	Twirling—Solo or Ensemble
V-7	Choral—Large Group
SRV-8	Sight Reading—Choral
VS-9	Vocal Solo
PSEBO-10	Percussion Solo and Ensemble
WIS-11	Wind Instrument Solo
SIS-12	String Instrument Solo
WIE-13	Instrumental Ensemble—Wind
PHS-14	Piano or Harp Solo
SIE-15	Instrumental Ensemble—String
VE-16	Choral—Small Ensemble
MBIS-17	Marching Band Inspection Sheet

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BIRCHARD MUSIC SERIES. KINDERGARTEN. By Rose Marie Grentzer and Marguerite V. Hood. (Evanston, Ill.: Sunny-Birchard Publishing Company), 1958.

This is a comprehensive book, a rich source of music and musical activities for the kindergarten child and teacher. Record albums (78 rpm) have been produced from the contents of this book by Bowmar Records of Los Angeles. The opening section "Music in the Kindergarten" is a brief and very practical introduction to music and music activities for the kindergarten child. This introductory section reflects the practical and successful experience the authors have had in music and the teaching of music to children. In addition to the general treatment of music in the kindergarten found in the opening section, specific teaching suggestions are offered with a great many individual songs. Help of this nature, offered on the page with a song will certainly be appreciated by teachers.

This is far more than a song book or another music book. It presents a complete, natural and integrated approach to the musical development of the child. The child sings, participates in a variety of appropriate rhythmic activities, plays simple instruments, listens quietly to music and is encouraged to participate in music creatively. The material in the book is presented under topical headings meaningful to children of this age. They should do much to sustain the interest of the small child and at the same time create an atmosphere for learning. Music in the book is related to the child's interest in the home, school, community, play and make believe, farm and ranch, holidays and special days, science, song plays, etc.

Good balance is found in the publication between the number of folk songs, composed songs, singing games and stories and songs by children. The reviewer was impressed with the inclusion of many of the beautiful songs of childhood which have been loved by generations of children and teachers. In addition to the traditional song material, the kindergarten teacher will welcome the large number of new and musically worthy songs found throughout the book.

Piano selections and accompaniments are always extremely important in the kindergarten book. Piano parts and selections in this book are easy and of musical interest. They can be played by teachers who have not had the benefit of extensive keyboard training. Chord markings are available for those who want to make use of the autoharp or other harmony instruments.

The design and format of the book are attractive and in good taste. The more recent tendency of publishers to make excessive use of color has been avoided. The use of color and design in this book supports and enriches the musical content. Color and design are not permitted to interfere with the music on the page. Suggestions for teachers, words and music are easily read. The teacher will find the alphabetical and classified indexes well organized for quick reference.

I cannot help but comment on the skillful manner in which teachers and pupils are introduced to creative activity in this book. The book abounds with opportunities for children to make up additional stanzas of songs, carry on musical conversations, select appropriate rhythm instruments, experiment with real instruments and dramatize songs. The section on "Song Plays" is one of the most delightful in the publication. Song Plays such as, "The Three Little Pigs," "Peter Rabbit," "The Pancake," "The Three Billy Goats Gruff" will be a source of delight to both children and teachers. Marguerite Hood and Rose Marie Grentzer have contributed an excellent addition to the music books available to the kindergarten teacher.

—William R. Sur



THE SONATA IN THE BAROQUE ERA. By William S. Newman. (Chapel Hill: University of North Carolina Press), 1959. 447 pp. \$8.00.

"The Sonata in the Baroque Era" is the first publication in a monumental study of the "History of the Sonata Idea" which will eventually encompass four volumes. If one is to judge from the initial volume of the set, it augurs well for those which will appear later. Encyclopedic in scope, the completed work promises to form a definite study not presently available in any language.

Dr. Newman is well equipped for his task. He has spent some twenty years accumulating material, in thinking through and analyzing the nature of his study, and he has published numerous articles relative to this subject in various scholarly journals. In his preface he describes in some detail the changes which have taken place in his own approach to the problem and justifies the rejection of the "evolutionary" concept so prevalent in discussions of the sonata principle in favor of a semantic one. The first part of the present volume provides the reader with a discussion of the meaning of the term "sonata" as it evolved from the sixteenth century to circa 1750. Here one finds a thorough and enlightening presentation of the word as defined by contemporary writers, its uses in society, its gradual development and rise in favor over the whole of Europe, the instruments and settings used during the period described and its structural forms. The second part of the book is an encyclopedic coverage of the sonata by every composer of any importance. It is divided into eleven chapters and describes the sonata throughout the Baroque period in Italy, Austria, Germany, England, France and the northern countries of Europe.

This book, although designed as part of a larger project, is complete in itself. The work is thoroughly documented, contains an excellent and comprehensive bibliography, together with a considerable number of musical examples from contemporary scores. —T.F.N.

LEARNING AND THE TEACHER. Yearbook. (Washington, D.C.: Association for Supervision and Curriculum Development), 1959. \$3.75.

ASCD President, Jane Franseth, says in the foreword that "It is encouraging to know that many of the most effective teaching and curriculum practices throughout the country have come about as a result of thoughtful examination of research findings on learning and related topics, and through continuous evaluation of outcomes of the educative process."

Part I includes two chapters: (1) Learning about Learning; (2) The Learner.

Part II deals with How the Teacher Facilitates Learning.

Part III is entitled Implications of the Teacher's Role.

"Learning and the Teacher" is a useful publication for all teachers who are interested in furthering their knowledge and understanding of the teacher-learning process. —V.L.

THE RECORDER: ITS TRADITION AND ITS TASKS. By Hildemarie Peter. Translated from the German by Stanley Godman. (New York: C. F. Peters Corporation, agents, [1953]), 1958. 76 pp. \$3.00.

The recorder, a popular household musical instrument from the fifteenth through the eighteenth centuries, is once again coming into increasing favor. Widely used in the schools and homes of European countries, it is finding in this country, sometimes with active support, sometimes without it, a new popularity in this, the twentieth century. It has an extensive and valuable literature of its own. While comparatively easy of approach, it also can make severe technical and artistic demands upon the performer.

It is of more than passing interest, therefore, that this book by an assiduous student of the recorder is made available in an excellent English translation from the German by Stanley Godman. In four major sections the author discusses "The Structure and Acoustic Principles of the Recorder," "Practical Problems of Recorder Playing," "The Recorder in the Music and Instrumentation of the Late Middle Ages and the Baroque" and "The Recorder in the Present." Traditional fingerings of the sixteenth, seventeenth, eighteenth together with those now used in the twentieth century are graphically illustrated and explained. The discussion of the art of embellishment and the traditions surrounding the use of figurations in music are of significant importance not only to the recorder player per se but to musicians generally. Materials of instruction are evaluated and a sound case is put forward for the greater use of the instrument in public and private education. The author includes a helpful and informative bibliography.

We regard this small book of importance to music education not only because it provides a further means for enriching a program of music instruction on a sound and defensible basis, but also because of the fact that here at hand lies a means for amateurs to explore in a meaningful way an underserved neglected and important segment of over four centuries of musical literature. —T.F.N.

MUSIC IN THE MEDIEVAL AND RENAISSANCE UNIVERSITIES. By Nan Cooke Carpenter. (Norman, Okla.: University of Oklahoma Press), 1958. 394 pp. \$6.00.

Nan Cooke Carpenter, professor of English at Montana State University, has, in this extensive and articulate study, made a significant and noteworthy contribution to a neglected field of musical scholarship. Based upon her doctoral dissertation completed at Yale University in the field of music history, this book has been the subject of a decade of patient, careful sifting of original resources and has gone through several revisions. Short sections have appeared as articles in the *Journal of Research in Music Education* and in the *Musical Quarterly*.

Dr. Carpenter planned her investigation around four major divisions: (1) The Study of Music Before the Founding of the Medieval Universities, (2) The Study of Music in the Medieval Universities, (3) The Study of Music in the Renaissance Universities and (4) The Influence of the Universities upon the Cultivation of Music in the Chief Countries of Europe. The study is richly documented, written in clean, crisp language and throws light upon an aspect of musical history long neglected. It forms the basis for further mining into a rich and fruitful lode of knowledge. It is of particular significance to students in music education not only because it deals with the historical backgrounds pertinent to the subject, but also because it exemplifies so well a standard of scholarship which is too infrequently achieved by graduate students who write in the field of music education.

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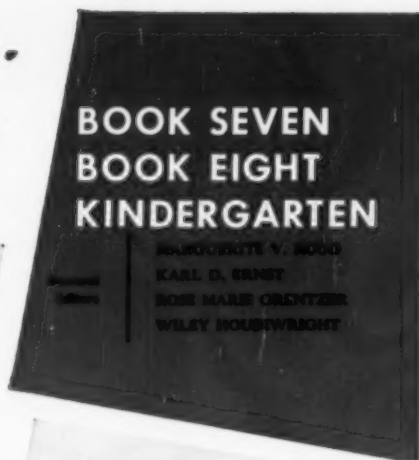
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